

THE STUDY AND TEACHING OF THE ITALIAN LANGUAGE
IN THE BRITISH ISLES
DURING THE EIGHTEENTH CENTURY

L. A. Martin

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DECLARATION

I declare that this thesis has been composed by myself without the collaboration of any other person. Where information has been obtained from other authors, this has been duly acknowledged.

ABSTRACT

This thesis investigates the ways in which a knowledge of the Italian language was diffused among the people of the British Isles during the eighteenth century. The investigation has been conducted by two separate but complementary methods, with the result that the thesis itself consists of two distinct but related parts, the one being in narrative form and the other bibliographical.

The bibliographical material, although of equal importance and the first work to be carried out, is for the sake of convenience presented as appendices. It comprises firstly, the results of tracing the Italian grammars, dictionaries and manuals published in the British Isles during the eighteenth century and of the examination of all the extant and locatable ones; and secondly, the tracing, chronological ordering and analytic indexing of works in Italian and of English translations from the Italian published in the British Isles over the same period.

The narrative material was found to fall naturally into two main divisions, the first, broadly speaking, attempting to explain why, and the second how, Italian was learned. The first considers the role of Italian opera, of the participants in the Grand Tour and of other British travellers or residents in Italy, with particular reference to the significance of the part played by these in keeping interest in the Italian language alive at times when the influence of Italian literature was relatively weak. It also discusses to what extent Italian literature did provide an incentive for learning the language. The second, after placing the Italian language in context by briefly outlining the educational theories and language learning activities of the time, examines the

media through which Italian was learned: the grammars and dictionaries, the educational institutions and the teachers.

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INTRODUCTION

My aim in this thesis has been twofold: to investigate and describe the development of the study of the Italian language in Britain during the eighteenth century, and to assess the depth of its penetration. So far as the first part of this aim is concerned, I have tried to find answers to such questions as who learned the language, who taught it, how it was learned, and what were the motivations of both teachers and taught. In pursuing the second I have found it necessary to view the study of Italian as one facet of the language learning activity of the age before attempting to ascertain how widely and intensively it was learned, and what the effects of such learning were.

Very little work - and certainly no detailed, comprehensive study - had been done in this specific field, and here there was a clear need for investigation, much of it bibliographical. At the same time there seemed to be an enormous, almost limitless, amount of peripheral material available. And whilst it would have been pointless, not to say presumptuous, to treat as original themes those matters which had long been the objects of scholarly attention - Italian opera in England, the influence of Italian literature, the Grand Tour, to mention only three - they could not be ignored, for there were certainly deductions to be drawn from work already done in these and other areas which would have relevance to my specific investigation. Indeed it has often seemed that relevant material might be concealed almost anywhere in the vast and presently very fertile field of eighteenth-century studies.

From the outset I had been aware that a topic which seemed nearly co-extensive with the subject matter of my thesis had received some attention from the late Dr Elizabeth Thorne. In a sixteen-page article entitled "Italian Teachers and Teaching in Eighteenth Century England"¹ she surveys Italian opera in England, the Grand Tour, George I's 1724 scheme for introducing modern languages to the universities of Oxford and Cambridge, and the influence of Italian literature. She cites the names of several teachers and discusses their work and teaching methods. She appends a list of Italian language textbooks published in the British Isles during the eighteenth century. And again in her thesis, "Vincenzo Martinelli and his Circle in England, 1748-1774"², as background to the chapter appraising Martinelli as a pedagogue, she had discussed the teaching of Italian in eighteenth-century England.

The same themes are treated by Arturo Graf; in his L'anglomania e l'influsso inglese nel secolo XVIII (Torino, 1911) he has two chapters, "Italiani in Inghilterra" and "Lingua e letteratura italiana in Inghilterra" which, like the rest of his book, contain a wealth of information, albeit presented in somewhat episodic form and with little documentation.

Another source providing a greater number of allusions to grammars and language textbooks than might be suspected from its

1 English Miscellany, 9 (1958), 143-62.

2 Unpublished Ph.D. thesis, University of London, 1946.

title is Roderick Marshall's Italy in English Literature, 1755-1815: Origins of the Romantic Interest in Italy (New York, 1934). For Marshall is concerned to demonstrate how the sum total of pro-Italian influences in England causes the stemming of the "anti-Italian tide". At last "the tide turns" (1770-1785), and in spite of "doubtful currents and backward eddies" (1775-1815), during the years 1811-1815 "the Romantic ship prepares to sail". The whole work, though rich in metaphor and written in a highly individual, exuberant style, is nevertheless studded with facts, names and dates.

And I saw my own first task as being to gather the facts. Even although the results would finally be relegated to the appendices, it was necessary to establish what grammars and dictionaries, what works in Italian and what translations from the language, were published in Britain during the eighteenth century. Such lists would of themselves disclose something concerning the study of the Italian language during the period, whilst an examination of the individual works, when they could be located - of their subscription lists, dedications and prefaces - would reveal much more. Sometimes these works would suggest other lines of enquiry into the social and cultural phenomena of the age from which further conclusions about the learning of Italian could be drawn. These lists, then, would provide both a point of departure and an anchor for that inevitably more amorphous material.

Of the published sources mentioned above, only Elizabeth Thorne presented a systematic listing of language textbooks; in doing so she expressly disclaimed any attempt at completeness, the purpose of

her lists being "to provide an indication of the types of book used for Italian teaching in eighteenth century England, and the distribution of their publication dates". Books or editions she had not seen she asterisked, quoting Marshall as her source. And for Marshall, of course, language textbooks were quite incidental to his main theme - which was moreover devoted only to the second half of the century. Neither Thorne nor Marshall provided more than brief titles.

The first essential task seemed to be to aim at a complete listing of the Italian grammars, dictionaries and textbooks published in Britain during the eighteenth century, and then to locate and examine as many as possible. Since the eighteenth century is notoriously ill-served for enumerative bibliography - having as yet nothing comparable to the preceding period's "Wing"¹ - this called for a variety of approaches. The catalogues of the great libraries were chiefly useful for locating copies of works once their existence was known, but the most fruitful source for discovering the works in the first place was in the lists, reviews and booksellers' advertisements of the contemporary periodical literature. Particularly valuable was The Monthly Catalogue and its successors, giving coverage for the period 1714-1717, and then continuously from 1723. At a later stage of the work booksellers' advertisements in the textbooks and grammars themselves sometimes yielded new titles.

¹ D.G. Wing, Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales and British America and of English Books Printed in Other Countries 1641-1700, 3 vols (New York, 1945).

Locating copies was sometimes difficult and occasionally impossible. All eighteenth-century grammars and dictionaries are scarce to varying degrees, and in the few cases where no copies at all were traced it is quite possible that they no longer exist. However, one circumstance did much to lighten the search. Dr R.C. Alston generously gave me unrestricted access to the files for the projected volume XII of his monumental Bibliography of the English Language from the Invention of Printing to the Year 1800 (Leeds, 1965-), this volume being designated for "Romance languages (grammars, dictionaries, glossaries, spelling, pronunciation)". Although this did not obviate the need to consult the works themselves, both for full transcriptions of title pages (since Dr Alston's was a short-title listing) and for an examination of the contents, it reduced my searching time since I was often able to go to copies whose locations Dr Alston had already noted. I greatly appreciated this since my time and opportunity for examining copies were severely restricted, and confined me mainly to the British Museum Library, the Bodleian Library, Cambridge University Library, some Oxford and Cambridge college libraries, the National Library of Scotland and Glasgow and Edinburgh university libraries.

My debt to another unpublished bibliography and its compiler is even greater. As already mentioned, I had also planned as a primary task the listing of eighteenth-century translations from the Italian and of Italian works published in the British Isles. I was therefore anxious to discover the fate of a bibliographical project foreshadowed as long ago as 1934, which could have helped my own - or even rendered it quite superfluous - but which so far as I

could ascertain had never been published. On pp. viii-ix of the foreword to his Italy in English Literature (cited above),

Roderick Marshall stated:

In the near future I hope to publish a bibliography of my whole subject which will show, among other things, what I have here left undone. Besides the seven hundred odd books discussed or mentioned in the present work, this bibliography will contain more than three thousand other books illustrative of English interest in Italy between 1642 and 1900. This list of books, arranged chronologically, will include:

(1) Italian grammars and dictionaries intended for the use of Englishmen; (2) English editions of books written by Italians; (3) English translations of Italian books; (4) English books imitated from or otherwise influenced by Italian ones; (5) English travels in Italy and all other English books containing substantial references to Italian literature, fine arts, history, manners, morals, scenery, and so forth; and (6) English plays, operas, novels, tales, and dialogues which introduce Italian characters. Such a bibliography will not only chart the course of any future books which I may write on this subject, but will, I trust, furnish ideas, guidance, and material to others interested in the field.

As a result of enquiries made by the Italian Department of the University of Edinburgh, I eventually learned that Roderick Marshall was living in retirement at Kelmscott Manor, in Oxfordshire, and wrote to him there. On 30 September 1973 he replied:

... Your thesis on the study and teaching of the Italian language in the eighteenth century strikes me as very worthwhile and capable of producing numbers of related inquiries which will be of the greatest fascination ... I am very sorry to have to tell you that the bibliographical material, though gathered together and put into shape some forty years ago, had to be abandoned by me when I came to live abroad. I am afraid it is gone forever ...

The following year he kindly sent me an inscribed copy of Italy in English Literature. Sadly, I missed the opportunity of ever meeting him, for in January 1975 he died of a coronary thrombosis, at the age of seventy-one.

In March 1975 Mrs Marshall wrote telling me that she had discovered among her late husband's papers in Lincoln, Massachusetts, a surviving copy of the bibliography and had set it aside for me; this elusive work was thus very fortunately saved just in time from the fate its compiler believed had already overtaken it. Shortly afterwards, with my wife and two daughters, I had the pleasure of meeting Mrs Marshall at Kelmscott Manor, and later that year was able to receive the bibliography upon its consignment from the United States.¹

Quite apart from its own intrinsic interest and value, it was immediately apparent that this bibliography would be of enormous help to me in compiling my own. It was soon equally clear that it could not of itself suffice for my special purposes.² For these it

¹ The bibliography is typewritten, entries being chronologically arranged and widely spaced on flimsy sheets. The extant copy ends at 1875 instead of 1900, but extends back to 1381 instead of 1642, although possibly the pre-1642 part has been less intensively worked. Dates of subsequent editions of works are noted under the entry for the first. There has clearly been no final editing, and the content of the entries themselves varies from brief title to transcription of title pages. (I was informed by Mrs Marshall that student assistants had helped comb catalogues and libraries). A prefatory sheet outlines the scope of the bibliography, describing more fully the six categories of included works than did the foreword (quoted above) in Italy in English Literature.

² For example, of 93 editions of grammars, dictionaries and language textbooks published in the British Isles listed in my appendix Marshall omits 27, and the included ones are often brief title only. As for translations from the Italian, there are even one or two omissions from Marshall which are recorded in the list of translations in The New Cambridge Bibliography of English Literature, vol. 2, 1660-1800 (Cambridge, 1971), columns 1541-1550, although in general Marshall's listings are far more comprehensive than those in the NCBEL. That there should be such omissions under these special topics is hardly surprising. Indeed, one of the great benefits of a bibliography conceived on the grand scale of Roderick Marshall's - embracing so vast a time-span and so wide a subject field - is its capacity to stimulate and facilitate the production of others in more concentrated fields.

seemed desirable for the bibliographies of works published in the British Isles during the eighteenth century to be constructed in the following forms:-

- (1) An alphabetical sequence of entries for all the grammars, dictionaries and other language manuals, providing a full transcription of title and imprint, together with any necessary annotations which would include a note of new editions and reprints.
- (2) A chronological short-title listing of the above.
- (3) A chronological list of works in and translations from Italian, accompanied by an analytic index.

I have examined all the items in (1) which were locatable, but only those in (3) which raised special problems or were readily findable.

The juxtapositioning of these different lists - which might be said to constitute the "hard" evidence - seemed especially worthwhile in view of the almost total absence for the eighteenth century of those other kinds of statistical information on foreign language learning such as would be available for our own time. This very lack made it seem all the more necessary that what "hard" evidence there was should be filled in and completed by supportive "soft" evidence - that is, by facts and indications drawn from a study of the literary, social and cultural phenomena of the times, and from relevant allusions in contemporary memoirs and diaries. (For this reason too it has generally seemed more useful throughout the thesis to quote verbatim from these than to make statements of my own based on them with mere references to sources). It seemed likely that the bringing together for the first time of these

complementary sets of evidence would produce an overall view of the development of the study of the Italian language in Britain during the eighteenth century.

The use of the word "development" in this context may seem to be questing-begging and needs a caveat. There is of course no reason why the study of a language should grow with the mere passage of time, and although in point of fact the Italian language in Britain was in a far stronger state at the end of the eighteenth century than it had been at its beginning, it seems to have reached this condition by a somewhat erratic course rather than by a steady progression. But it would be fruitless to try to quantify, on the basis of "soft" evidence alone, whatever development there may have been. All personal assessments are to some degree suspect, since they will depend upon the motivations - conscious or unconscious - of the assessor, as well as upon his vantage point - both temporal and geographical. Giuseppe Baretti, for example, writing from Sussex in 1785 to his friend Agostino Gambarelli, succinctly summarized the fortuna of the Italian language in England thus:

Ne' tempi della regina Elisabetta, e poi anco ne' tempi della regina Carolina moglie di Giorgio Secondo, la lingua italiana fu per qualche tempo alla moda, e chi vivette in que' tempi poteva decentemente campare insegnandola; ma que' tempi sono passati, e chi non può peranco far altro che insegnarla ... non s'avrà poca fortuna se potrà per un tal mezzo procacciarsi un misero vitto.

1 G. Baretti, Epistolario, a cura di L. Piccioni, 2 vols (Bari, 1936), II, 293.

Gambarelli had come to London only a few months earlier, and although Baretti had warned him in advance against entertaining high expectations of what life in England would be like, seemed to have done nothing since his arrival but bemoan his lot and castigate Baretti for failing to help him. Baretti's letter is understandably testy, for he had already urged Gambarelli to pull himself together; he is now perhaps being intentionally brutal and deliberately underestimating English regard for the Italian language and the market for teachers. In any case, these few laconic remarks, although suggestive, furnish only the sketchiest historical outline of a phenomenon which appears increasingly complex the closer one approaches it. For just as Baretti's statement needs to be weighed in its context and in the light of other evidence, so do those in the prefaces of Italian grammars of the day, claiming that their authors are responding to a tremendous demand.

That the level of interest in any foreign language would stay constant over a whole century is unlikely. One assessment of the ups and downs of the Italian language in eighteenth-century England has been put forward by Elizabeth Thorne:

The spread of Italian language-study in England followed, in fact, a switchback pattern during the eighteenth century. In the earliest years there was little knowledge of Italian, but from about 1710 a superficial study of it was fairly common. Later this became rare, and then, from the mid-fifties, progressively increased, until by the nineties of the century nearly all educated Englishmen and women studied at least some Italian.

1 In "Italian Teachers and Teaching in Eighteenth Century England", English Miscellany, 9 (1958), 145.

According to this view the study of Italian at the time of Baretti's letter to Gambarelli would have been nearing its eighteenth-century peak. However, if we can accept the frequency rate of the publication of Italian grammars and readers as providing at least a rough-and-ready indication of the degree of interest in the language, then this picture, although broadly compatible with the figures, needs a little modification. The decade showing the highest rate is indeed the last of the century, and although the eighties come third by this rating, they are exceeded by the previous decade. (Appendix B).

That some correlation exists between the frequency rate of these works and the waxing and waning of interest in the Italian language can hardly be doubted. An author would be unlikely to produce a grammar, or at any rate to secure its successful launching, if there were not a good market for it. But this need not imply that when there was a dearth of new works no Italian was being learned; it could merely be that the quality of existing grammars was already satisfactory. New editions and reprints, in fact, may well be more significant indicators than new works.

These grammars, language textbooks and dictionaries will naturally provide more information on how much Italian was being learned than on the reasons their users had for learning it - although, as will be seen, it is sometimes possible to deduce from internal evidence the kind of purposes the compilers, at least, had in mind. When the purpose was to read Italian literature or history, evidence of a more direct kind is provided by the output of original Italian works published in the British Isles. But to discover why people learned Italian it is also necessary to look at

the various social and cultural phenomena mentioned earlier. For although there is no doubt that interest in a foreign literature provides one of the most powerful stimuli for learning its language, it is often too readily assumed to be the only important one. And when interest in a foreign literature is in decline - as was undoubtedly the case of Italian literature in England in the earliest part of the eighteenth century - it is rash to conclude that the language too is in complete eclipse, for there may well be other currents - cultural, social and political - running in a contrary direction.

These currents, with their pervasive effects upon the cultivation and teaching of the Italian language throughout the period, intermingle and can seldom be completely separated one from the other. They cannot however be adequately described or their results properly analyzed if they are encompassed in the course of a single and necessarily complex chronological narrative. I have therefore adopted a thematic approach to the narrative part of the thesis - preserving the historical thread in the chronological lists of publications in the appendices. I have identified several important topics and examined each in turn in its relation to the development of the study of Italian, whilst recognising that inevitably the subject matter of each topic impinges at times on that of one or more of the others. The topics themselves then seemed to fall naturally into one or the other of two broad subject divisions, the first three chapters being concerned with cultural influences and the remaining ones with various aspects of the language-learning process.

Of the cultural influences, Italian opera is perhaps the most striking, for its triumphant establishment in London early in Queen

Anne's reign undoubtedly brought about a new surge of interest in the Italian language after many years of comparative neglect. I hope to show that the total effects of Italian opera upon the study of Italian were neither transient nor superficial.

Just as Italian opera helped to maintain interest in the Italian language at a time when the influence of Italian literature was not at its most vigorous, so in its own way did the institution of the Grand Tour. It must be admitted that few visitors to Italy in the eighteenth century had as their primary objective the learning of Italian. For Italy was no longer the intellectual leader of Europe; her appeal for Englishmen was now chiefly on account of her past, and her artistic and antiquarian treasures. Yet Locke held that one of the chief benefits of the Grand Tour was the acquisition of languages,¹ which suggests that the learning of Italian, if not a primary motive of the venture, was a common by-product of it. Some travellers took a few Italian lessons on the Continent on their way to Italy, others would find a teacher when they arrived; and even those who had not planned to learn any Italian at all may have felt obliged to do so when they discovered, as did Dr Burney, that "at Turin French is sufficient, but no further".²

In the course of the Grand Tour many travellers met and enjoyed the hospitality of their own compatriots - diplomats and Italophile residents. The rise of the diplomatic service was

1 The Educational Writings of John Locke, edited by J.L. Axtell (Cambridge, 1968), p. 321.

2 Dr. Burney's Musical Tours in Europe, edited by P.A. Scholes, 2 vols (London, 1959), I, 71.

itself another phenomenon which promoted the learning of Italian; a knowledge of the language was said to be desirable not only for agents residing in the Italian States, but also useful at Constantinople and in the Barbary states.¹ Hand in hand with diplomacy went commerce; there was a British consul at the free port of Leghorn, which by the mid-eighteenth century was the most flourishing mercantile city in the Mediterranean, and through which was conducted much of Britain's increasing trade with that region. And, as will be seen, there are merchants' names to be found in the subscription lists of some of the dictionaries and grammars.

To insist that there was this multiplicity of reasons for learning Italian in the eighteenth century is not to say that there was ever a time when it ceased to be studied for the sake of its literature; indeed, by the end of the century this motive was certainly dominant. This then was a theme too important to ignore on the grounds that much has already been written about the fortunes abroad of all the great Italian authors. Instead I have tried to synthesise this information and to consider it, together with that provided by the original and translated works published in the British Isles, by the comments of compilers of grammars and dictionaries and by the testimony of letter writers and diarists, as evidence of the part played by Italian literature in stimulating the learning of the language. In doing so I hope I have successfully resisted the temptation to stray beyond the bounds of what

¹ The Despatches of Sir Robert Sutton, edited by A.N. Kurat (London, 1953), pp. 113, 183. .

was needful for that evidence; thus, for example, although I have not refrained from reporting the shared opinion of two English ladies that Carlo Maggi was the best of all the poets, in general I have assumed that questions of the relative standing of authors, of the Ariosto versus Tasso controversy and so forth, are of marginal relevance to my purpose. And I have interpreted "literature" widely enough to make some mention of the historians, whose works found favour with many.

The remaining part of the thesis calls for little comment, the chapter headings being self-explanatory. Broadly stated, attention is there turned to questions of how Italian was learned and taught rather than why. However, this was also the appropriate place to refer to certain further conditions which favoured the language - in particular the part played by educationists and the dissenting academies in encouraging the study of modern subjects including modern languages, and the movement into the country of refugees and adventurers of every kind who were forced to resort to the teaching of languages to make a living.

Roderick Marshall anticipated that his bibliography would show, among other things, what he had left undone in his Italy in English Literature; he also expressed the hope that it would "furnish ideas, guidance, and material to others interested in the field". In pursuing the present study I soon found it to be less circumscribed than it first appeared, and am similarly aware of topics which I have not dealt with or have only touched upon, and which might well repay more intensive investigation. The results of such work would provide further welcome material for a story which by its very nature must remain forever incomplete. There are,

for example, works recorded in Appendices A and C whose subscription lists could usefully be analyzed. The sales catalogues of eighteenth-century libraries might be examined for Italian items. How far the Italian language was promoted by the importing of Italian books, taking into account the activities of resident Italians like Giuseppe Riva and booksellers such as Vaillant in the earlier part of the century and Pietro Molini in the later part, would almost constitute a study in itself. And although I have made some use of contemporary periodicals, they are a rich source from which a considerable amount of relevant information almost certainly remains to be extracted.

PART I

Chapter I

OPERA

The coming of Italian opera to London aroused both wild enthusiasm and antipathy, and brought with it an influx of Italians. These events and these persons are a part of musical history, of relevance here only insofar as they affected the fortunes of the Italian language. One of the first Italians who could well have done so was the musician, bibliographer and archaeologist Niccolo Francesco Haym (1679-1729). According to Graf,¹ he came to England "non so propriamente in quale anno, ma circa il tempo che v'andarono il Conti e il Rolli" [i.e., 1715]; in fact musical authorities concur in ascribing to him an associate role with Thomas Clayton in the Drury Lane production of Arsinoe, Queen of Cyprus in January 1705, and it has furthermore been shown that he was one of two Italian musicians taken into the household of Wriothsesley Russell, the second Duke of Bedford, at least as early as 1702.² As his duties in this Italophile family seem to have been of a general nature they could well have included some teaching of Italian. The year after Arsinoe, he was connected with Camilla, staged at the Queen's Theatre, Haymarket, the new theatre built by Vanbrugh and Congreve. Both productions met with huge success.

¹ L'anglomania e l'influsso inglese in Italia nel secolo XVIII (Torino, 1911), p. 58.

² G.S. Thomson, The Russells in Bloomsbury, 1669-1771 (London, 1940), p. 123.

Arsinoe, although an Italianate opera, had been sung in English, whilst Camilla had been a bilingual production - each singer employing his or her native tongue. On 10 January 1710 came the first opera to be sung wholly in Italian, with the performance of Almahide. There is a dedication in the libretto "A Sua Eccellenza il Signor Giovanni Wencislao Conte di Gallasso ..." signed "Gio: Giacomo Heidegger." As was to become usual, the libretto is published with the Italian and its English translation on facing pages, and there is an explanatory address "To the Reader":

Several People of Quality, and Encouragers of the Opera's, having found fault with the Absurdity of those Scenes, where the Answers are made in English, to those that sing in Italian, and in Italian to those that recite in English; and it being impossible to have the whole Opera perform'd in English, because the chief Actors would not be able to perform their parts in our Language: I hope I shall be pardoned, if I have made all the parts in Italian: 'Tis a Language with more Vowels, softer, and more adapted to Music than any other; besides, for the conveniency of those who do not understand it, I have translated the Opera literally on the other side of the Book. I must only beg their Favour in making Allowances for the Italianisms, and the flatness of a literal Translation, when [sic] it is known that all Originals suffer, when translated.

This apologia would have found no favour with Addison, who shortly afterwards wrote for his Spectator a satirical account of the development of Italian opera in England, with particular reference to the linguistic aspect.

It is my Design in this Paper to deliver down to Posterity a faithful account of the Italian Opera, and of the gradual Progress which it has made upon the English Stage: for there is no Question but our great-Grandchildren will be very curious to know the Reason why their Fore-fathers used to sit together like an audience of Foreigners in their own Country, and to hear whole Plays acted before them in a Tongue which they did not understand.

Arsinoe was the first Opera that gave us a Taste of Italian Musick. The great Success this Opera met with, produced some Attempts of forming Pieces upon Italian Plans ... we ... fell to translating the Italian Operas; and as there was no great Danger of hurting the Sense of those extraordinary Pieces, our Authors would often make Words of their own, which were entirely foreign to the Meaning of the Passages they pretended to translate ... It happen'd also very frequently, where the Sense was rightly translated, the necessary Transposition of Words which were drawn out of the Phrase of one Tongue into that of another, made the Musick appear very absurd in one Tongue that was very natural in the other ... It oftentimes happen'd likewise, that the finest Notes in the Air fell upon the most insignificant Words in the Sentence. I have known the word And pursued through the whole Gamut, have been entertain'd with many a melodious The, and have heard the most beautiful Graces, Quavers and Divisions bestow'd upon Then, For, and From; to the eternal Honour of our English Particles.

The next Step to our Refinement, was the introducing of Italian Actors into our Opera; who sung their Parts in their own Language, at the same Time that our Countrymen perform'd theirs in our native Tongue. The King, or Hero of the Play generally spoke in Italian, and his Slaves answer'd him in English; the Lover frequently made his Court, and gain'd the Heart of his Princess, in a Language which she did not understand. One would have thought it very difficult to have carry'd on Dialogues after this Manner, without an Interpreter between the Persons that convers'd together: but this was the State of the English Stage for about three Years.

At length the Audience grew tir'd of understanding Half the Opera; and therefore, to ease themselves intirely of the Fatigue of Thinking, have so order'd it at Present, that the whole Opera is perform'd in an unknown Tongue. We no longer understand the Language of our own Stage ... I cannot forbear thinking how naturally an Historian who writes Two or Three hundred Years hence, and does not know the Taste of his wise Fore-fathers, will make the following Reflection, In the beginning of the Eighteenth Century the Italian Tongue was so well understood in England that Operas were acted on the publick Stage in that Language.

The introductory statement in the libretto of Almahide, to the effect that the English translation is provided for the convenience of those of the audience who do not understand Italian, implies

1 Spectator, no. 18, 21 March 1710/11.

that at least some of those present will have a knowledge of the language. Addison, on the other hand, is saying that the Italian operas are completely incomprehensible to everybody.¹ Once more it is necessary to make allowances, on both sides, for bias. Addison must have been bitterly disappointed at the complete failure of his English opera Rosamond (1707) which in a sense had been an attempt to meet the Italian invasion;² and Charles Burney roundly ascribes the severity of his Spectator article as in some part due to "want of Skill in the art of Music; some to peevishness; and the rest to national prejudice, and the spirit of party in favour of our domestic theatre."³ But Addison was not alone in his views, nor was he the first critic to express his opposition to Italian music. John Dennis, although he had travelled to Italy in his youth, had taken the plot of his play Rinaldo and Arminda (c.1698)

1 There are other parallels of these two opposing positions. An advertisement in the Daily Post, 21 October 1726 concerning a visiting troupe of Italian comedians, announces that a book is available, "with the Argument and Explanation in English, of what is transacted in every Scene ... for the better Information of those who do not thoroughly understand the Italian language." Of another performance Mist's Weekly Journal, 1 October 1726, reports: "On Wednesday last at the Opera-House in the Haymarket, was represented a farce in the Italian Language, by an Italian Company of Comedians newly arrived. - The wise Men of Gotham gave it, as their Opinion, that it was very fine, and extremely edifying, for scarce one of them understood a Word of the Matter." Further examples are given by Avery, "Foreign Performers in the London Theaters in the Early Eighteenth Century", Philological Quarterly, 16 (1937), pp. 105-23.

2 See P. Smithers, The Life of Joseph Addison, second edition, (Oxford, 1968), pp. 118-22.

3 A General History of Music, from the Earliest Ages to the Present Period, 4 vols (London, 1776-89), IV, 227.

from Tasso's Gerusalemme Liberata, and is thought to have possessed a fair knowledge of the Italian critics,¹ had made a strong attack on the effeminacy of Italian opera in his An Essay on the Operas after the Italian Manner, which are about to be Established on the English Stage; with some Reflections on the Damage which they may Bring to the Public (1706). This body of opinion persisted, and for some it may have arisen solely from the desire to protect and advance the domestic drama. It was, however, but a step from the fear expressed by Dennis and others that Italian opera would weaken the moral fibre of the nation to hostility towards the Italian language itself - as voiced, for example, by Henry Carey in his "A Satyr on the Luxury and Effeminacy of the Age":

They talk not of our Army, or our Fleet,
But of the Warble of CUZZONI sweet,
Of the delicious Pipe of SENESINO,
And of the squalling Trull of HARLEQUINO ...

I hate this Singing in an unknown Tongue,
It does our Reason and our Senses wrong;
When Words instruct, and Music cheers the Mind,
Then is the Art of service to Mankind:
But when a Castrate Wretch, of monstrous size
Squeaks out a Treble, shrill as Infant cries,
I curse the unintelligible Ass,
Who may, for ought I know, be singing Mass ...

Is then our Language grown a very Joke,
Not fit for human Creatures to be spoke?
Are we so barbarous, so unpolite?
We but usurp superior Merit's Right.
Let us to them our Wealth, our Dwellings yield,
To graze with savage Brutes in open Field:
And when we've learn'd to squeak Italian, then,
If they so please, we may come home again.²

1 H.G. Paul, John Dennis (New York, 1911), pp. 4-6, 146.

2 Poems on Several Occasions, third edition (London, 1739).

The society which Carey is here portraying - and the target of his attack - would seem to be a merely frivolous one, captivated by a new fashion; one can easily imagine the snob appeal which a knowledge of the Italian language would carry in these circles. The very attacks upon it, however, testify to the strength of this appeal.¹ To what extent was this knowledge of the language only superficial? It is reasonable to assume that a great deal of quite ephemeral learning of Italian went on in this period - at a time when, as has been said, "no young lady's education was complete unless she could warble the latest aria from Metastasio".² But it is likely, too, that Italian opera provided the initial stimulus for others to seek a closer acquaintance with the language, and sometimes of the literature as well. How many of the singers and musicians themselves actively propagated the language must be largely a matter of speculation, since most have left no memorials other than their names on playbills or in newspaper reviews of their performances. A few we know did, and others were certainly capable of doing so. The singer Anastasia Robinson - who was a rival star to the Francesca Cuzzoni mentioned in Carey's poem above - was born in Italy (c. 1695), being the daughter of the portrait painter Thomas Robinson who had studied there, and she, according to Burney, "by the assistance of her father had acquired such a knowledge of the Italian tongue as enabled her to converse

1 A satirical play, The English Stage Italianiz'd, which appeared in 1727 described itself as being "for the Benefit of the English Quality and others who have forgot their Mother-Tongue".

2 R.W. King, 'Italian influence on English scholarship and literature during the 'Romantic Revival'', Modern Language Review, 20 (1925), p. 50.

in that language, and to read the best poets in it with facility".¹
Another well-known singer, Caterina Galli, whose life history is partially known², had recourse to teaching Italian to at least one pupil; there exists a bill for an Italian lesson given by a person of this name to the fourth Duke of Bedford's daughter, Lady Caroline Russell - together with the child's pencil sketch of her teacher.³

The Italian "opera industry" also on occasions afforded to some people the opportunity to exercise the knowledge they already had of the language. Such a one was Edward Capell (1713-81), the Shakespearian commentator, of whom it has been recorded that he was "no mean classical scholar, and to the dead languages had added the French and the Italian; the last of which was necessary to him in his post of Deputy Director of the Plays, including the Operas, which were sent to him untranslated".⁴

Of all the Italians who made their way to London in the earlier part of the eighteenth century, and became associated with the Italian opera there, none did more to stimulate the study of the Italian language than Paolo Antonio Rolli. It could indeed be asserted that in the whole of that century the part played by

1 Burney, op. cit., IV, 245.

2 Grove's Dictionary of Music and Musicians, fifth edition (New York, 1955).

3 G.S. Thomson, op. cit., pp. 206-07.

4 John Nichols, Illustrations of the Literary History of the Eighteenth Century, 8 vols (London, 1817-58), I, 467. Capell was appointed deputy-inspector of plays by the Duke of Grafton in 1737.

SV L

Rolli in this process, although more complex and less easy to define than Baretti's, is second only to his.

Rolli (1687-1765) is remembered chiefly as an Arcadian poet - his Rime (London, 1717) include the once-famous song "Solitario bosco ombroso" which Goethe learned by heart in childhood¹ - and as a librettist. In the latter capacity he became a well-known figure with the fashionable, opera-going London public, earning thereby the unique double, if dubious, distinction of a mention in Pope's Dunciad² and in a nursery rhyme.³ But he was also an editor, a translator, and a member of the Royal Society. And it was his attack on Voltaire in his pamphlet Remarks upon M. Voltaire's Essay on the Epick Poetry of the European Nations (London, 1727) which apparently caused Voltaire to make a number of corrections in the revised French text of his work.⁴ He taught Italian to several members of the Royal Family and to many of the nobility.

Rolli's stay in England lasted nearly thirty years, and during this time he had associations with some influential Englishmen and notable fellow Italians - although none of the latter was in the country for so long a period. His many activities and achievements must undoubtedly have aroused a more sustained and serious level of interest in Italian culture than had existed in

1 G.E. Dorris, "Goethe, Rolli, and 'Solitario bosco ombroso' ", Journal of the Rutgers Library, 26 (1963), pp. 33-35.

2 Dunciad, II, 1. 203.

3 As "Anthony Rowley" in "A frog he would a-wooing go". See D. Arundell, The Critic at the Opera (London, 1957), p. 260.

4 F.D. White, Voltaire's Essay on Epic Poetry: a Study and an Edition (Albany, N.Y., 1915), pp. 41-48.

Queen Anne's reign. These were not, as has been indicated, by any means all connected with the Italian opera. Nevertheless it is with opera that Rolli's name is chiefly associated in England; he became secretary of the Royal Academy of Music at its foundation, and worked with Handel and Bononcini. It was the collapse of Italian opera which finally impelled him to leave England. It is in this general context, then, that the sum total of Rolli's work and that of his associates in promoting the Italian language may be most appropriately considered.

Rolli came to England in late 1715 or early 1716, his entry into titled society being direct and immediate. Tondini, his earliest biographer, explains the circumstances of his leaving Italy:

Tra quelli che più degli altri seppero conoscere il di lui merito, fu Mylord Steers Sembuck, erudito Viaggiatore Inglese. Questi volendo nel suo ritorno a Londra condurvi qualche dotto Italiano, il quale promulgasse in quell'Isola, in cui allora fioriva, come tuttora non ha di fiorir cessato ogni genere di scienza, la Lingua Toscana con maestria, ... pose l'occhio sul nostro Rolli; alla quale scelta molto conferirono il suo spirito ancora, la sua buona maniera, e la gentilezza sua, doti che lo rendevano caro a tutta Roma.¹

3-
(not
known
opera?)

¹ Rolli, Marziale in Albion ... premesse le memorie della vita dell'autore compilate dall'ab. Giambatista Tondini (Firenze, 1776). The identity of "Steers Sembuck" has been discussed by several critics and the views of some of them are documented by G.E. Dorris in his Paolo Rolli and the Italian Circle in London, 1715-1744 (The Hague, 1967), 133-36. He himself suggests that the name is probably a confused combination of Stair and Pembroke - it being known that Rolli was early indebted to both families - although omitting to mention, or being unaware, that the same solution was long ago proposed by John Purves in a letter, "Lord Steers Sembuck", to The Times Literary Supplement, 1 September 1932, p. 607.

Of particular interest here is Tondini's statement that it was specifically in order to promote the language that Rolli was brought to England, together with the implication that the Italian language was already flourishing there.

In a long (148 lines) poem, Capitolo di Paolo Antonio Rolli romano, da Londra 1716,¹ addressed to the poet Giampietro Cavazzoni Zanolli with whom he had stayed just before leaving for England, Rolli describes three of the Italians who were already living in London when he arrived there: Antonio Conti, Giuseppe Riva, and Giuseppe Greco. Greco, a much-travelled agent who had been minister for Francesco Maria Pico, the last Duke of Mirandola, stayed only briefly and seems to have developed no close ties with England, but the two first-named were of more consequence.

Antonio Conti (1677-1749), dramatist and critic with scientific as well as literary interests, spent most of the period 1715-18 in England - the chief motive for his first visit having been to witness from London a total eclipse of the sun. He was received at Court, introduced to Newton, and became a member of the Royal Society. His friends included Lord Bolingbroke, the Duke of Buckingham and Lady Elizabeth Wortley Montagu. As a correspondent, notably with Muratori, he served as a link between Italy and the Italians in London, and was an interpreter of English culture to Italians, translating into Italian several English poets. And yet although not primarily concerned with

¹ C. Calcaterra, "Il capitolo di Paolo Rolli a Giampietro Zanolli", Giornale storico della letteratura italiana, 87 (1926), pp. 100-10.

promoting a knowledge of Italian in England, this highly intelligent and apparently very likeable man must indirectly have contributed much to raise its status in the influential society he frequented.¹

Giuseppe Riva (1685?-1737?), as agent for the Duke of Modena and secretary to the Modanese Resident, was in England for the whole period 1715-1729, except for one or two brief missions to the Continent. He was a lover of opera, and responsible for bringing to London the composer Bononcini who became Handel's rival.² Like Conti, he served as a cultural link between Italy and England, and for a much longer time. Jointly with Conti he instigated Newton to propose Muratori's candidature to the Royal Society. He corresponded regularly with Muratori, whose works he helped to distribute and make known in England.³

Brief mention should be made of two other Italians associated with Rolli who undoubtedly helped to stimulate an interest in the Italian language - again not directly but by reason of their own cultural prestige. These are Antonio Cocchi (1695-1758) and Scipione Maffei (1675-1755).

Cocchi, a polyglot physician who became an author of both medical and literary works, met Theophilus Hastings, ninth Earl of Huntingdon, in Florence, and travelled with him, coming in 1723

1 See G. Gronda, "Antonio Conti e l'Inghilterra", English Miscellany, 15 (1964), 135-74.

2 G. Bertoni, "Giuseppe Riva e l'opera italiana a Londra", Giornale storico della letteratura italiana, 89 (1927), 317-24.

3 Epistolario di L.A. Muratori, curato da Matteo Càmpori (Modena, 1901-22), passim.

to England where he stayed until 1726. Here he mixed in both scientific and operatic circles. He has been recorded as having, with Rolli, read Ariosto to the Countess of Darlington.¹ He became a member of the Royal Society after returning to Italy, and maintained close contacts with literary and scientific friends in England until his death.

Scipione Maffei (1675-1755), although he spent only three months in England, in 1736, came with the tremendous international reputation built on his drama Merope (1713), and on the two works about his native city Verona, De gli anfiteatri (1728) and Verona illustrata (1732). He was received everywhere with high honour, and when he was presented at Court Frederick, the Prince of Wales, made a special point of conversing with him - the Prince, it seems, had been taught Italian by Rolli.² Maffei had translated into Italian verse the first book of the Iliad, and in a letter to Bertoldo Pellegrini written from London on August 4, 1756, he has told how upon being presented with a copy the Prince ordered it to be published.³

1 G. Costa, "Un avversario di Addison e Voltaire: John Shebbeare ..." in Atti della Accademia delle Scienze di Torino, 99 (1964-65), 656.

2 Ippolito Pindemonte, Elogio del marchese Scipione Maffei (Verona, 1784), p. 53. Lord Hervey, in his Memoirs, recounts how he had seen the Prince once or twice a week during a whole summer at Kensington "seated at an open window of his apartment with his violoncello between his legs, singing French and Italian songs to his own playing for an hour or two together". - Some Materials towards the Memoirs of the Reign of King George II, edited by Romney Sedgwick, 3 vols (London, 1931), I, 310.

3 Maffei, Epistolario 1700-1755, a cura di Celestino Garibotto, 2 vols (Milano, 1955), II, 761.

Infinitely lesser men, although of more immediate interest here since, like Rolli, they taught Italian in London, were the librettists Giacomo Rossi and Angelo Maria Cori. In his bitter Marziale in Albion: epigrammi (Firenze, 1776), Rolli several times venomously attacks and vilifies them both. In one description of them he comments on their ability as teachers:

ROSCIO e CIRO son due frati
dall'Italia deviati
nell'emporio d'Albione,
dove in quanto a religione
tanto in fatti che in parole
ognun crede come vuole.
Non più scalzi, ma pedestri
fanno ancora da maestri
insegnandovi due strane
lor grammatiche italiane,
cui trovò chi esaminolle
del linguaggio nel Mongolle.

Despite these - and worse - insinuations, however, both men seemed to have enjoyed considerable patronage. Rossi was associated with several early Handelian operas, including Rinaldo (1711), for which he wrote the Italian verse. Aaron Hill (1685-1750), who translated the work into English verse, dedicated it to Queen Anne.¹ Rossi himself dedicated Il Pastor fido (1712) "all 'illustrissima Signora Anna Cartwright",² describing her as "Dama che possede (oltre le prerogative del Sangue e le Virtù morali) un

1 Rinaldo was one of many operas based on the Gerusalemme liberata. In the preface Hill pays tribute to Rossi's text: "It was a very particular Happiness, that I met with a Gentleman so excellently qualify'd as Signor Rossi, to fill up the Model I had drawn, with Words so sounding and so rich in Sense, that if my Translation is in many places to deviate, 'tis for want of Power to reach the Force of his Original".

2 Anne Cartwright, of Ossington, who became the mother of John, the political reformer, and of Edmund, reputed inventor of the power loom. Rossi's eulogy would seem to suggest that she had been a pupil of his.

ingegno erudito nelle belle lettere, e una cognizione sublime della Poesia Italiana ..."

Angelo Cori, in addition to his work on several operas, must have spent a considerable part of his time in teaching. In 1723 he brought out a grammar, A New Method for the Italian Tongue¹, described on the title page as being "By Angelo Maria Cori, a Roman; Master of the Latin, Spanish, and Italian Languages", and introduced to the reader with "Here you have the most easy and shortest way to speak and write the Italian Language. I have published it in Print, being so desired by several Gentlemen and Ladies, my Scholars ..." The work is dedicated to "the Right Honourable the Lady Dorothea Savelli, Countess of Burlington". To the same lady, incidentally, Rolli dedicated one of his sonnets (no. XIII); her husband was Richard Boyle, third Earl of Burlington, fourth Earl of Cork, a director of the Royal Academy of Music and an influential patron of the arts. Cori's grammar contains a subscription list: heading it are "Their Royal Highnesses the three Young Princesses" followed, in rough alphabetical order, by 114 names of other subscribers, comprising the English nobility and Italians associated with the Italian opera in London; and among the Italian names one notes with some surprise - in view of his later strictures against Cori - that of "Signor Paolo Antonio Rolli".

A librettist who taught Italian could profitably advertise the fact by dedicating his work to some high-born pupil, and also

¹ See Appendix A.

perhaps hope for further favours thereby. Cori, in dedicating Pescetti's La conquista del vello d'oro (1738) to Lady Mary Godolphin, contrives whilst complimenting her on her talents to publicise the merits of his teaching: "The few months I had the honour to instruct your LADYSHIP in Italian, have given me sufficient ground to admire your incomparable talents; since, in so short a space, you are not only able, with both ease and elegance, to translate either English or French into that language; but also perfectly to understand the most difficult authors, whether in prose or verse, of our tongue".

Rolli achieved considerable success whilst in London both as editor and translator. The works he edited are of some significance, coming at a time when (as already noted above) interest in Italian literature was supposedly at a low ebb. Within a few months of his arrival he had brought out an edition of Ariosto's Satire e rime (London, 1716); this he dedicated to Lord Stair, describing him as being well-versed in Italian poetry and particularly in Ariosto. Guarini's Il Pastor fido (London, 1718), Rolli dedicated "All'Eccellenza di My Lord Riccardo, Conte di Burlington, &c."; in the list of subscribers' names, among those of noblemen and diplomats, there appear those of Pope and Addison. Two volumes of the Opere burlesche of Berni and others followed (1721-24), the first volume being dedicated to Thomas Coke of Norfolk, the famous collector and Italophile, and the second to a Walter Plumer. Another noteworthy edition produced by Rolli was the Decameron (London, 1725).

His most important translation, and one which won him wide acclaim, was of Milton's Paradise Lost (London, 1729 and 1735). This was the first complete translation into Italian, and was dedicated to Frederick, Prince of Wales. In England its effect must surely have been to stimulate interest in the Italian language. Indeed, one can well imagine those familiar with Milton's epic using this translation to further their Italian studies. For those wishing to learn a more down-to-earth Italian Rolli had already made provision in another of his translations, as he explicitly states in the preface to his translation of Richard Steele's The Conscious Lovers (London, 1724);

Il primo Motivo di questa Traduzione fu di voler dare all'Italia un Saggio delle Ottime Commedie Inglesi ... Il secondo motivo è stato quello di dare a gl'Inglesi che imparano la lingua italiana, un libro di facile intelligenza con l'Originale appresso: un libro di naturale colloquio per facilitarli a parlare. I nostri Poeti sono difficilissimi, e più a quelli che insegnano, che a quelli che imparano, poichè la più gran parte di questi sono già versati almeno ne' proprij Poeti. Le Nostre Istorie e le Prose sono e d'alto stile e periodiche, onde oltro l'esser elleno difficili, non insegnano la lingua discorsiva. Quindi spero che per il primo Motivo gl'Italiani, e per amendue, gl'Inglesi Lettori avranno in grado questa Traduzione, e daranno incoraggiamento ad altre simili.

This translation is dedicated "All'Eccellenza di Lady Francesca Manners", who Rolli says "è stata da me assistita all'Intelligenza della dolce italiana lingua".

Rolli provides us with a glimpse of his teaching methods in the following correspondence. In 1749, after he had returned home, Carlo Innocenzo Frugoni writes to him from Parma:

Io non vi ho mai detto che cento volte ho pensato, come dovessi farvi onorevolmente chiamare a questa Corte ... Voi valete in tutto; ma parmi che, essendovi una Principessa ancor d'anni tenera, voi molto ben potreste nella lingua nostra, e nelle convenienti scienze ed arti erudire. Questo è un impiego assai riguardevole e rilevante. Parmi che in Londra lo abbiate esercitato con le figlie del Re; e vorrei sapere quale era il vostro metodo facile per insegnar loro la Lingua nostra; e che appuntamento vi si era dalla Corte assegnato ...

To which Rolli replies:

In quanto al mio metodo d'insegnar la nostra lingua a quella consaputa Real Famiglia, sappiate che in breve tempo m'internai nel possesso di quell'isolano bellissimo Idioma, e per via delle correlazioni dell'una e dell'altro, tanto nelle voci quanto nella sintassi, vennemi fatta una Manuduzione altrettanto chiara che compendiosa, per la quale in corte spazio di tempo si diveniva abile all'intelligenza della lettura e alla perfezione della pronunzia: talmente che il discepolo dilettato nell'agevole superare le asprezze dell'imprendimento, proseguiva con fervorosa compiacenza, e si faceva più lungo uso dell'assistenza mia, per evitare solamente l'incomodo di cercare il senso delle dizioni ne' vocabolari, e per non arrestarsi nell'avida lettura de' nostri migliori libri, poco o nulla cogniti fino allora in quella regione; il che facevo non solamente di nostra lingua, ma insinuando altre letterarie cognizioni.

Mi furono assegnati cento scudi annuali, e perchè questi non erano sufficienti in quel dispendiosissimo Emporio, mi fu permesso d'insegnare a Nobili Famiglie ... Se avessi voluto, sarei continuato l'impiego presso nuova sorgente e numerosa famiglia; ma per la totale ruina dell'Opere Italiane, effetto dell'incorsa guerra, e per le consecutive economie, mi risolsi alla partenza nell'Autunno del 44 ...

It seems hardly likely that the "Manuduzione" could be the little manual published in 1722,² and one is inclined to suppose, with Vallese,³ that Rolli is referring simply to some general and unpublished method of instruction which he had devised.

1 Tondini, op. cit., p. 73.

2 See Appendix A.

3 Vallese, Paolo Rolli in Inghilterra (Milano, 1938), p. 136.

There is a tantalising scarcity of dates in this letter, and one could have wished that Rolli had been more precise on this score, for it is not possible to determine when his connection with the royal family began. He seems to have taught both Caroline of Ansbach¹ and her son Frederick, Prince of Wales; we have Maffei's account of his meeting with the Prince, already referred to, when they seem to have conversed in Italian. In 1729 he is reported as having been appointed "preceptor to the princesses in Italian".² The only official record of his position is contained in a Royal Warrant dated 27 September 1736:

Royal Warrant by the Queen, as Guardian of the Kingdom, countersigned by three Lords of the Treasury, establishing a yearly payment of 200 l. to George Frederick Handel as music master, and 73 l. 10 s. to Paolo Antonio Rolli as Italian master to the Princesses Amelia and Caroline, same to date from 1734, Lady day, the date from which the salaries payable under the establishment of 1734, July 2, for the said Princesses commenced; the above two sums having been omitted to be inserted in said establishment.³

It may be noted that the Princesses Amelia (1711-86) and Caroline (1713-1757) were no longer children at this time, and the fact that they were nevertheless taking formal instruction in the Italian language must be ascribed solely to the influence of opera.

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Probably

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- 1 Ida Luisi, "Un poeta-editore del Settecento" in Miscellanea di studi critici pubblicati in onore di Guido Mazzoni (Firenze, 1907), II, 252.
 - 2 The Flying-Post, or The Weekly Medley, 11 January 1729.
 - 3 Calendar of Treasury Books and Papers 1735-1738 (London, 1900), p. 188.

Their progress is not recorded, although Hervey in his Memoirs describes the Princess Emily (i.e., Amelia) as having "much the least sense (except her brother) of the whole family" and of being "lively, false, and a great liar"; Caroline, on the other hand, was "extremely sensible and not remarkably lively" and "spent her whole time in reading and drawing".¹ The whole royal family was involved in the contentions and scandals of the London opera, the King, Queen and Princesses being committed Handelians, whilst the Prince of Wales was at the forefront of the anti-Handelian "Opera of the Nobility" set up in 1733.² It might be supposed that they, and fashionable London society in general, were a great deal more interested in these intrigues than in the language in which the operas were sung, and that interest in the productions themselves was centred chiefly on their theatrical and musical aspects; the librettos were, after all, published with English translations to the Italian lines. But this would not account for the Princesses' Italian lessons, nor for the numerous pupils of Rolli, Rossi, and others. Opera, then, must have provided for many a powerful incentive to learn the language; and in addition to any formal learning, the emotional and evocative nature of the songs themselves must certainly have resulted in much unconscious language learning and absorption of vocabulary. Thus, for example, Lord Hervey relates how on the occasions when he talked to Queen Caroline on the subject of Madame von Wallmoden, George II's

1 Hervey, op. cit., I, 275-76.

2 Ibid., I, 273.

mistress, "she would begin to sing or repeat these words: 'Se mai più sarò gelosa mi punisca il sacro nume', etc., which was the beginning of a song in one of Handel's operas called Porus".¹

Rolli himself, in spite of being commissioned by the Queen to teach the Princesses, who favoured Handel, had been associated with the anti-Handelian Opera of the Nobility, which was also the anti-Walpole faction, and he was apparently on friendly terms with Lord Bolingbroke.² The famous statesman was well-grounded in both French and Italian; his travels on the Continent in 1698-99 had taken him to Turin, Milan, and Rome.³ After he fled to France in 1715 Antonio Conti was among his intimates at La Source,⁴ and it is from there that evidence of his continued interest in Italian is shown in a letter he wrote to his half-sister, Henrietta St. John (afterwards to become Mrs Knight and later Lady Luxborough) dated 9 October 1721:

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- 1 Ibid., II, 600. Poros, re dell'Indie was performed in 1731 and is based on Metastasio's Alessandro nell'Indie, the line quoted being from Act I, Sc. vi. The English translation in the libretto is by Samuel Humphreys (1698?-1738), he being the only author named in it.
 - 2 For an account of the political background to the formation of the Opera of the Nobility, see Dorris, op. cit., pp. 101-23.
 - 3 Sir Charles Petrie, Bolingbroke (London, 1937), pp. 23-29.
 - 4 J.G. Robertson, Studies in the Genesis of Romantic Theory in the Eighteenth Century (Cambridge, 1923), p. 96.

Tanto tempo è che sono finite le mie corrispondenze Italiane, che non sarebbe maraviglia se con loro havessi perduta la facoltà d'esprimermi in questa sì dolce favella. Vorrei però provar le mie, anzi le sue forze, poiche mi sta offerta dalla cara sorella una sì gradita occasione di farlo. Ma so ben che in questa medesima lingua, atta più d'ogni altra a dipingere li vivi sentimenti dei cuori, non è possibile di parlar degnamente del affetto del mio verso di lei. Cambio dunque di stile, e ripiglio il nostro rozzo e gotico Inglese.

These are the only lines which I have writ in Italian these many years. I am glad you learn the language, for you will find in it a multitude of things extreamly entertaining, and writ with great grace & delicacy.¹

That Henrietta had learned Italian with Rolli is implied in a letter written to her by her friend Frances Thynne. Frances Thynne, Countess of Hertford (1699-1754) was a pupil of Rolli, and one who developed a life-long love of Italian language and literature. During her girlhood at Marlborough House she would read Tasso and Guarini's Pastor fido with her two friends Elizabeth Rowe and Henrietta St. John. The letter in question was written to Henrietta in 1742:

I am grown very fond of reading Italian, Lady Pomfret having discovered to me (what Rolli never informed us of) that there are many extremely pretty books in that language besides what he calls the four famous historians, and poetry. I have been employed in reading Adriani's Istoria dei tempi suoi ... Last winter I read Cinthio's novels (which Lady Pomfret presented me with). I think them prettily wrote, and there are some very entertaining stories; but some, according to the custom of the Italian writers, are very indecent.

¹ Transcribed from facsimile copy in Walter Sichel, Bolingbroke and his Times: the Sequel (London, 1902), p. 499.

I am at present going to begin Muratori, della Filosofia Morale.¹

In the following year she is in correspondence with her son Lord Beauchamp, who is beginning the Grand Tour in France with his tutor. Interspersed with news of the London musical world (where the operatic structure was collapsing, and Handel turning to oratorios) are little pieces of information of her current Italian reading:

When I am in my own closet my present study is Memorie ovvero Diario del Cardinale Bentivoglio which Major Edwards made me a present of a few days ago; it is the same size and binding with his Guerra di Fiandra, which I had before.²

And from a remark in another letter later that year she evidently assumes her son to have some familiarity with Ariosto:

Yet still they talk of the King coming to St. James's against his birthday; but this probability I place with Astolfo's journey to the moon ...³

1 H.S. Hughes, The Gentle Hertford (New York, 1940), pp. 155-56. Lady Pomfret was apparently one of Rolli's more enthusiastic than competent students. In 1749 Horace Mann, British consul in Florence, was writing to Horace Walpole: "... I really now dread her [Lady Pomfret's] arrival ... What can be her motive for this second journey? I can guess none but that of perfecting herself in the Italian verb (which she would not apply to, last time) and the flute a becco, which were her only occupations, except scolding in that Italian with my Lord, which neither he nor she understood, by which she proposed, if the servants could have guessed at it, to convince them she was in the right". Earlier, in 1747, Walpole writing to Mann had referred to "Lady Pomfret's hash of plural persons and singular verbs or infinitive moods" in Italian; and in 1756 he recalls how she "used to fricassee French and Italian". - Yale Edition of Horace Walpole's Correspondence, edited by W.S. Lewis (London, 1937-), XX, 102, XIX, 369, XX, 579.

2 Hughes, op. cit., p. 247.

3 Ibid., p. 292.

By August 1744 Beauchamp had arrived in Italy, and his mother was encouraging him to apply himself to the language:

I believe you will find Italian a very easy language, as you are master of French, and your Latin must be of great service to you. It is certainly worth knowing, even for people who may never have an opportunity to converse in it. There are many useful and entertaining books wrote in it, and although there are only four or five historians, and not so many of their poets highly celebrated, I think there is a greater number who justly deserve praise. But as for their novels, I utterly detest them all: though Cinthio's please me best, yet even these give one a very unfavourable opinion of the delicacy of the Italians in their amours, if it be true that novels are the best pictures of the manners of those nations in which the authors live ...¹

She ends this letter, "Addio, amato figlio, sono sempre la tua Affettuosissima madre". In a subsequent letter she gives more news of her own Italian studies, whilst in a postscript to a later one, dated September 23rd, 1744, she asks, "Come va l'Italiano?" Tragically, however, this question was never to be answered, for her son was already dead; he had been struck down by smallpox, in Bologna.

It was in this same year, 1744, that Rolli returned to Italy. Handel had turned his attention from opera to the oratorio, and from Italian to English works, and Rolli had given as his reason for returning home "la totale ruine dell'Opere Italiane". But the lull was not a long one, being first broken by the arrival of opera buffa.² Serious opera returned in 1753, and that this did have the effect of stimulating interest in Italian is indicated by Baretti's comment in a letter to Giuseppe Candido Augusto dated

1 Ibid., p. 334.

2 "In the autumn of this year [1748], serious operas being discontinued, a new company of comic singers was brought hither from Italy, for the first time, by Signor Croza". - Charles Burney, A General History of Music ... 4 vols (London, 1776-89), IV, 458.

8 August 1754:

E siccome qui la lingua italiana va ripigliando terreno, mercé dell'Opera che si è finalmente ristabilita, potrebbe darsi che un altr'anno mi disponessi a stampare un tomo o due delle mie rime ...¹

Baretti himself was probably quite heavily dependent for his livelihood on the Italian opera during his first years in London; he had been given hospitality by the violinist Felice Giardini, and had found employment as poet at the King's Theatre under its director Vanneschi. The theatre, and the Orange Coffee-house nearby, swarmed with Italians who made a slender living in one way or another from the opera. Baretti had a low opinion of them: he describes his friend Martinelli as "il solo italiano che sia in Londra", and goes on: "Gli altri (e son di molti) sono tutti morti e sepolti, chi 'n un gravicembalo, chi 'n un violono, chi 'n un colascione, ecc."² Baretti quarrelled with Vanneschi, in 1753 bringing out two satires in French, attacking him;³ and soon after this he was to sever his connection with the opera for good.

Here it may be recalled that Baretti was, of course, a fervent admirer of Metastasio, and that he once remarked on the way that Englishmen would readily learn lines from his operas. Claiming that Metastasio's poetry has a clarity which makes it particularly memorable, so that his lines "s'insinuano nella memoria d'un leggitore senza ch'egli se n'accorga", Baretti continues:

1 Epistolario, a cura di Luigi Piccioni, 2 vols (Bari, 1936), I, 105.

2 Letter to Giovanni Lami, 12 October 1752. Epistolario, I, 94.

3 Projet pour avoir un opéra italien à Londres dans un goût tout nouveau and La voix de la discorde, ou la bataille des violons.

Dirò anzi di più: che in molti inglesi mi son io abbattuto, i quali, quantunque non estremamente versati nella lingua nostra, pure potevano ripetere a mente tutta la suddetta Canzonetta a Nice, senza poter poi ripetere una sola strofe delle tre traduzioni di essa canzonetta, che sono stampate nella Scelta di poesie inglesi pubblicata a Londra in sei tomi da Roberto Dodsley ...¹

In the second half of the eighteenth century there were to be no Italians of Rolli's calibre, closely associated with the world of opera and actively propagating the Italian language from within that circle - unless Da Ponte, at the end of the century, may be regarded as coming within this category. But the opera continued to attract large numbers of immigrants of less quality, some of whom not only taught Italian part-time themselves but also left descendants for whom the teaching of Italian became their main occupation. Giovanni Gualberto Bottarelli, for example, a prolific writer of libretti, arrived in London around 1755. Variousy described as Pisan or Florentine, he had led a wandering life and had been expelled from Prussia following his conviction for various petty crimes; Casanova has described how, accompanied by Martinelli, he once called on Bottarelli in London and found him living in a squalid tenement room with his wife and four children.² But this was in 1763, and he was probably able to improve his lot considerably with the amount of work he later did, which included

1 Frusta letteraria, no. 3, 1 nov. 1763.

2 Mémoires de J. Casanova de Seingalt, édition nouvelle publiée sous la direction di Raoul Vèze, 12 vols (Paris 1924-35), IX, 321-22, and 424, note.

some bookselling.¹ A younger Bottarelli compiled an Italian grammar and an English-French-Italian dictionary - both works ran into several editions - and taught Italian, first in London and later in Edinburgh. The newspaper advertisements for his Italian tuition occasionally include mention of his wife's singing lessons.²

Even without enlisting the aid of a teacher or going to the opera, many people must have gained some familiarity with Italian through the private musical evenings which were so popular. At the end of the libretto of Goldoni's Germondo (London, 1776), for example, R. Bremner of the Strand advertises a collection of "Vocal Italian", comprising favourite songs from several Italian operas, suitable for "little musical parties".

By such means, and also because Italian singers and musicians were now travelling further afield, the spread of the language through Italian music was not confined to London, or even to England.

1 The text of Piccini's highly successful comic opera La Buona Figliuola was adapted from Goldoni by Bottarelli, and there is an advertisement on the endpaper of the libretto (London 1767) for Nolli's Complete Map of Rome: "The small number of complete copies which are left unsold in all Europe, are accidentally in London, in the Hands of Giovan Gualberto Bottarelli, in Sherrard-Street, Golden-Square". There follows a list of other imported Continental titles to be had at the same address.

2 A typical advertisement reads: "F. Bottarelli, Author of the New Italian, French and English Dictionary, &c., &c., who for twelve years past taught these languages in London, begs leave to acquaint the Nobility and gentry, that he proposes teaching them in their own houses, after a method hitherto unpractised here. Letters addressed to him at Mr Stevenson's, behind the Playhouse, will be duly attended to". - Caledonian Mercury, 5 December 1778.

On the Edinburgh Concert, Henry Mackenzie recalls:

Lord Kames was a constant attendant, relaxing at the concert from his labours both judicial and literary, and indulging in that playful homage to the ladies which he was proud to indulge in and to exhibit. His great favourites, the daughters of Chief Baron Ord, were very seldom absent, and being all extremely musical, and speaking Italian, then no common accomplishment in Edinburgh, they sat in a particular seat near the orchestra, and had much communication with the principal performers.¹

In Dublin, although Italian concert singers had appeared quite early in the century, the period of Italian opera may be placed between the performance of La Buona Figliuola in 1777 and Gli Amanti Gelosi in 1789 - this being the last Italian opera to be performed in Dublin in the eighteenth century. Here too among the incoming Italians there were some who seized the opportunity to teach their language and to import books: in 1778 a certain Signor Gerna, who translated libretti into English, advertised his "Services to the Nobility for reading the Italian Authors and teaching that Language so as to converse politely", whilst in 1793 a catalogue listing over two thousand French, Italian and other books was issued by Antoine Gerna from his premises at "No. 31 College Green, à Côté de la grande Poste aux lettres".² Just as in England and Scotland, in Ireland too the Italian teachers had their native rivals; in the libretto L'Amore Artigiano (Dublin 1782), a Mr Kennedy who was a member of the opera company is described as "Translator of the Operas and

1 The Anecdotes and Egotisms of Henry Mackenzie, edited by H.W. Thompson (London 1927), p. 77.

2 Cited in T.J. Walsh, Opera in Dublin 1705-1797 (Dublin 1973), p. 199.

Teacher of the Italian Language".¹

Anecdotes and remarks in contemporary letters and diaries provide some indication of the way the Italian language pervaded fashionable society through the medium of opera gossip. Sometimes the contact would be direct with native speakers; in the Burney household, for example, Italians connected with the opera were frequent visitors, a typical entry in Fanny Burney's diary recording that on January 25, 1773:

Millico, the divine Millico, was here, and with him Sigr. Sacchini, and Sigr. Celestini, that sweet violinist, whom I have often mentioned ... Millico's conversation was partly Italian and partly French, and Sacchini's almost all Italian; but they neither of them speak three words of English.²

And in a letter to a friend during 1775, on the subject of a bizarre tale which was going the rounds at the expense of "the Bastardina" (the famous soprano Lucrezia Agujari), she writes:

You have doubtless heard the story of the pig's eating half her side, and of its being repaired by a silver kind of machine. You may be sure that she has not escaped the witticisms of our wags upon this score ... Mr Bromfield has given her the name of Argentini ... and my lord Sandwich has made a catch, in Italian, and in dialogue between her and the Pig, beginning Caro Mio Porco - the Pig answers with a grunt, and it ends by his exclaiming Ah che bel mangiare! Lord S. has shewn it to my father, but he says he will not have it set till she has gone to Italy.³

1 Ibid., p. 211.

2 Diary and letters of Madame d'Arblay ... Edited by her niece, 7 vols (London 1842-46), I, 107.

3 Ibid., II, 35.

No person did more to propagate and defend Italian opera in the second half of the eighteenth century than Fanny Burney's father, Dr Charles Burney (1726-1814) - organist, music historian, and biographer of Metastasio. His passionate concern with Italian opera widened to include a lively interest in Italian language and literature; he was never a man to waste time, and his daughter has told of how when he travelled on horseback the country roads of Norfolk to give his music lessons he would study as he rode, taking with him in one coat pocket a volume of Dante, Petrarch, Tasso, Ariosto or Metastasio, and in the other a handwritten dictionary he had compiled for himself.¹ He was a member of the Johnson-Reynolds circle, and numbered among his friends Baretti, Martinelli, and John Hoole, the translator of Ariosto and Tasso.

The pleasure Burney experienced in practising his Italian when he was in Italy, and the close attention he gave to the language - commenting on several occasions upon dialectal peculiarities - are evident in the accounts he has left of his tour.² But until he went to Italy it would seem that in spite of his long study of the language he had preferred to speak English or French with Italians whenever possible, for he mentions his lack of colloquial practice.³ And on meeting Padre Boscovich in Milan, he

1 P.A. Scholes, The Great Dr. Burney, 2 vols (London 1948), I, 73. Scholes rediscovered the dictionary in New Haven, Conn., and reproduces its title page and a specimen page of vocabulary. It is now in the Collection of James M. Osborn of Yale University.

2 The Present State of Music in France and Italy ... (London, 1771). Second edition, corrected, 1773. On the title page is a Dante quotation: "Ei cantarono allor si dolcemente / Che la dolcezza ancor dentro mi suona". - Purg.

3 Dr Burney's Musical Tours in Europe, edited by P.A. Scholes, 2 vols (London, 1959), I, 37.

was appreciative of the famous astronomer's civility in speaking to him in French, being at that time more at his ease in that language than in Italian.¹ However it was also in Milan that he made

an acquaintance with two young Abati, one very musical, but neither of them could speak a word of English or French: so that in despite of myself, I was forced to blunder out Italian as well as I could. At Turin French is sufficient, but no further. Here I cannot help observing that 20 years study and reading at home are of less use as to speaking a foreign language than two months practice abroad, among the natives.²

Already, whilst still in Milan, he is noting down expressions which have struck him as being "not pure lingua toscana".³ And in Venice, although expressing his frustration at being unable to haggle with the gondolieri over their tip since he could not understand a word of their dialect, he does not give up listening:

The Language here is so different from the Tuscan that I wished to impress upon my memory the characteristic deviations. The Venetians seem to try, in pronouncing good words, to make the language already soft, still more soft: for instance, Francesco they pronounce Frasesco; Giorno, Zorno; cé, xé, zé; dico, digo; and the common people constantly use the accusative instead of the nominative case to verbs; as mi digo, mi vengo, mi sento, for io dico, io vengo, io sento, etc. Calla, a passage or entry, as calla di Fuma, is, I believe, peculiar to Venice. Eccellenza servirla, the watermen say, as our blackguards say, your honour. If they ask whether anyone intends to remain long in a place, they say, resterà troppo qui?⁴

1 Ibid., 68.

2 Ibid., 71.

3 Ibid., 81.

4 Ibid., 123.

In less than three months Burney had acquired a ready fund of colloquial Italian - the result, as he himself was quite aware, of truly motivated learning, for in describing a dispute he engaged in about the cost of his fare from Florence to Rome (September 1770) he concludes:

... but the good of all this evil is, that I should never have spoken Italian fluently in the short time I had to stay in Italy had I not been frequently provoked by these sharpeners to scold and splutter out every word I could muster in my own defence. Passion is an excellent stimulant to the tongue and there can be no better practice than a dispute, in which we are much interested, as it provokes us to exercise every power of expression in hopes of victory.¹

When in 1772 Burney next set out for the Continent to collect further material for his projected history of music, he was able to fulfil one of his most cherished aspirations and meet Metastasio, whom he once described as "the favourite poet of every musician, who has the least knowledge of the Italian language". Burney's devotion to Italian opera, his literary aspirations and his great admiration for Metastasio were later to combine to produce a bulky contribution to the cause of Italian language and letters in England in the shape of a three-volume biography of Metastasio, in which translations of the poet's letters and papers were included. This work - Memoirs of the Life and Writings of the Abbate Metastasio - was accorded a ten-page notice in the Monthly Review.² One year later, in 1797, John Hoole brought out his translation of Metastasio's complete works. These productions, although almost

1 Ibid., 194.

2 Monthly Review, 20 (1796), 373-82.

forgotten today, are an indication of the tremendous fame Metastasio had acquired in England by the end of the eighteenth century.

Charles Burney died in 1814; he had led a long, active life, and may be said to provide a link between the eighteenth and nineteenth centuries in the story of Italian opera in England. The same is true of Lorenzo da Ponte (1749-1838), Mozart's librettist, who, although he did not come to England until 1792, remained in London until 1805, apart from two visits to the Continent each lasting only a few months. He then sailed for America and died in New York in 1838.

Da Ponte's operatic activities in London centred mainly around the new King's Theatre, opened in January 1793 in the Haymarket - the old King's Theatre there having been burned down in 1789. These activities can be followed only imperfectly in his own haphazard Memorie, but have been documented by Alfred Loewenberg.¹ It may be noted incidentally that the name of an obscure Italian teacher is brought to light in some of the published libretti written or adapted by Da Ponte, for some of the English translations are ascribed to a John Mazzinghi (probably the brother of the composer Joseph Mazzinghi), who is at least once described as "Teacher of the Italian Language".²

1 "Lorenzo da Ponte in London: a bibliographical account of his literary activity, 1793-1804". Music Review, 4 (1943), 171-89.

2 La Bella Arsene: an heroic opera, in three acts ... Improved by Laurence Da Ponte, Poet to the Theatre. The English translation by Mr. John Mazzinghi, Teacher of the Italian Language ... (London, 1795).

It is doubtful whether Da Ponte himself ever gave Italian lessons in London, for when Casanova wrote suggesting that he should do so he replied:

... I suoi consigli li seguirò scrupolosamente, salvo nel punto del maestro di lingua, finchè mi sarà possibile. Questa è una professione che si esercita attualmente da camerieri, calzolaj, banditi, sbirri, etc. etc. etc. e l'avvilirono a diciotto soldi, a uno scellino, e una misura di birra talvolta. Cosa dunque degg'io mescolarmi con questa "Razza peggior dei lazzaron di Napoli"?¹

He was almost forced to change this attitude. Less than a month later he had written asking Casanova for money:

... Io le ho già scritto che questo danaro deve servirmi per fornir con decenza una cameretta, dove ho ideato di fare certa lettura italiana, che colla protezione di pochi signori dovrebbe frutarmi circa quindici ghinee al mese, e forse più in avvenire ...²

However, within weeks of writing this he left London, desperately poor, for the Continent. When he returned it was as official poet to the Opera and in a completely transformed financial situation with no need to consider teaching Italian for his livelihood.

In 1800 Da Ponte opened his bookshop, and was later to meet, through Zotti, the enthusiastic letterato Thomas Matthias, who would contribute to its success.³ Both Italian opera and the

1 Pompeo Molmenti, Carteggi Casanoviani, 2 vols (Palermo, 1917-19), I, 281. (Letter to Casanova of 2 April 1793).

2 Ibid., p. 282. (Letter to Casanova of 10 May 1793).

3 L. da Ponte, Memorie, a cura di G. Gambarin e F. Nicolini, 2 vols (Bari, 1918), I, 252.

Italian language were now flourishing, and Da Ponte - the originator of the New York opera house and the first professor of Italian in America - was to carry both to the New World.

The links, then, between the Italian opera and the fortune of the Italian language may at times have been tenuous, but often they were not so, and it would be incorrect to take the view that the influence of opera on the dissemination of the language was only slight or negligible. The effervescent, transitory nature of operatic art might incline one to believe it capable of no more than this, and certainly a cursory review of Italian opera in England during the eighteenth century might not reveal otherwise. A trickle of Italian musicians in the early years; the Rolli period, 1715-44, embracing the heyday of Italian opera, during which (it might be said) some fashionable young ladies managed to learn to sing a few arias while the smart set were embroiled in the factions and feuding of the Opera House; a lull, some opera buffa, and then, with the return of serious opera in the mid-1750's, a steady stream of immigrant riff-raff who, among their more dubious pursuits, sometimes purported to teach Italian.

It would, however, be as wrong to accept this as a fair summary as to deduce from Pope's portrayal of Rolli in the Dunciad that he was no more than an ingratiating fellow intent on wheedling financial support from opera patrons.¹ It is true that throughout his stay in England opera was Rolli's raison d'être and his mainstay;

1 Dunciad, II, 1. 203.

it is thanks to opera, therefore, that London was also able to benefit from Rolli the editor of Italian classics and Rolli the teacher - a teacher who not only taught members of the royal family, for what that may be worth, but who also - and more importantly - numbered among his pupils some who went on to acquire a genuine love of Italian language and literature. And even without insisting upon the general stimulus to the Italian language fostered by Rolli and his circle - a stimulus which if unquantifiable was certainly not negligible - one can point also to his fellow librettists and teachers Giacomo Rossi and Angelo Cori - the latter also being the author of a grammar. It was opera which provided Baretto himself with a first foothold in London. Nor was it in London alone that the Italian language was propagated through opera, for, as has been shown, it was taught in both Edinburgh and Dublin by men connected with it. Finally, there were the effects of Dr Burney's enthusiastic campaigning for Italian opera, associated with his own love of the Italian language, during the whole of the latter half of the eighteenth century and beyond, and the tremendous vogue for Metastasio. That before the end of the century this vogue may also be partly ascribed to the developing Romantic movement does not invalidate opera's claim to have fostered and maintained the Italian language in the eighteenth century, but rather illustrates how its relative role had changed. By the end of the period it was one of many strands; at the beginning it had been its mainstay.



Chapter II

THE ENGLISH IN ITALY

To speak of the English - and Scots and Irish - in Italy in the eighteenth century is at once to evoke pictures of the Grand Tour, and of the well-known figures who from Addison onwards travelled to or resided in Italy. In the present context, however, it is the specific consequences of the institution of the Grand Tour upon the learning of the Italian language which require to be exemplified and assessed. There were moreover in this period other categories of British people besides participants in the Grand Tour who, by virtue of finding themselves in Italy, would either consciously learn or unwittingly absorb the language - among them Jacobite exiles, artists, diplomats and merchants. As early in the century as 1702 a certain Henry Pleunus found it worth while to bring out, in Leghorn, "A new, plain, methodical and compleat Italian grammar whereby you may very soon attain to the perfection of the Italian tongue. Dedicated to the worthy English gentlemen, merchants at Leghorne, viz. to [here follow 18 names]. By Henry Pleunus, Master of the French, Italian and German, an [sic] English tongue. In Livorno 1702. Appresso Ferdinando Dolfinetti. Librajo dal Corpo di Guardia Reale".¹

In his Italian-English and English-Italian Dictionary published in London in 1726-27, Altieri notes in the preface that there were

1 Transcribed from a copy in Cambridge University Library.

"but few ports in Italy where the merchants of Great-Britain do not carry on an advantageous traffick", and in the list of subscribers to the dictionary there appear the names of nineteen merchants, of whom several were at the English factory at Leghorn. Created a free port by Ferdinand I in 1593, Leghorn played a vital role in British trade throughout the eighteenth century. Joseph Spence visited it in 1732 when accompanying Lord Middlesex on a tour through Italy, and describes the place in a letter to his mother; at that time there were about three hundred English settled there, and there would sometimes be as many as fifty English ships at a time in the harbour. The British consul, Brinley Skinner, took them to see an Italian play. "We seemed in Leghorn to be half at least in England", writes Spence.¹ And it might be added that something of the flavour of Leghorn was soon to be found in England, for an advertisement in The Public Advertiser of March 4, 1755, proclaims that Italian goods and specialities are to be had at "Francesco Rocca and Company's Leghorn Warehouse, at the Grand Duke of Tuscany's Arms near the French Playhouse in the Haymarket".

Britain's diplomatic representation was unbroken at three Italian courts throughout the eighteenth century - at those of the Grand Duke of Tuscany, of Venice, and of Savoy-Sardinia.² To the extent that diplomats themselves studied Italian, entertained their compatriots and introduced them to the natives, they played a

1 Joseph Spence, Letters from the Grand Tour, edited by Slava Klima (Montreal, 1975), p. 118.

2 D.B. Horn, Great Britain and Europe in the Eighteenth Century (Oxford, 1967), p. 342.

part in furthering the language. And whilst too much should not be read into the Leghorn consul's action in taking Spence and Lord Middlesex to an Italian play, there is good evidence that several of his predecessors in Tuscany had a lively interest in both Italian language and literature. Sir Henry Newton, envoy extraordinary from 1704 to 1711 when he resided mainly in Florence, had studied these subjects in his youth and became a member of the Accademia della Crusca.¹ His successor, John Molesworth, envoy extraordinary from 1710 to 1714, became a well-known figure in Florentine literary circles - it was at his suggestion that Antonio Maria Salvini translated into Italian Addison's Cato. From 1714 to 1722 the post was filled by Henry Davenant; he too, like Molesworth, was a friend and correspondent of Addison, sending to the latter several of Salvini's translations. Davenant is the "Davercante" of one of Rolli's Epigrammi - "ubriaco, sporco, pigro, stravagante" (a description according with several other contemporary ones) -

eppur legger vuoi sovente
il Petrarca, il Berni, il Dante.²

It is their interest in Italian literature in this early part of the century which makes these diplomats particularly noteworthy.

1 Information on Sir Henry Newton and his successors John Molesworth and Henry Davenant is given by Gustavo Costa in the course of his invaluable article "Un avversario di Addison e Voltaire: John Shebbeare ... Contributo allo studio dei rapporti italo-britannici da Salvini a Baretti, con due inediti addisoniani" in Atti della Accademia delle scienze di Torino, 99 (1964-65), 565-761.

2 Antonio Rolli, Liriche, a cura di Carlo Calcaterra (Torino, 1926), p. 259.

Some mention must however be made of a later and better known name, that of Horace Mann, who carried out his diplomatic duties in Florence for the extraordinarily lengthy period of 1738-86. Although evincing no deep concern for literature, he is a good example of the Italianized Englishman, even to the extent of introducing Italicisms into his native tongue; Lord Huntingdon once told him that, for a foreigner, he spoke English better than any he had ever heard.¹ Mann was forever entertaining compatriots making the Grand Tour, and in his voluminous correspondence with Horace Walpole he chronicles the progress made in Italian by some of them; thus he reports that Huntingdon himself was studying the language for three hours each morning and had reached "a surprising degree of perfection", whilst when Walpole's cousin, the statesman Henry Seymour Conway, was with him they would commonly converse in Italian over breakfast. - "He is vastly desirous of improving himself in Italian, which however he knows a good deal of and only wants practice for the common terms and phrases". And the Duchess of Grafton would pass her afternoons "in studying Italian and Musick".² Walpole himself, whilst staying with Mann and writing home to Conway, reported of a fellow-guest: "Lady Charlotte ... speaks the purest Tuscan, like any Florentine".³

1 J. Doran, "Mann" and Manners at the Court of Florence, 1740-1786, 2 vols (London, 1876), II, 361.

2 The Yale Edition of Horace Walpole's Correspondence, edited by W.S. Lewis (London, 1937-), XX, 457, 293; XXII, 29.

3 The Letters of Horace Walpole, edited by Mrs Paget Toynbee, 19 vols (Oxford, 1903-25), I, 76. "Lady Charlotte" was Lady Charlotte Fermor (d. 1813), 2nd daughter of the 1st Earl of Pomfret. She was governess to the children of George III.

Mann's letters convey the impression of a steady stream of travellers leaving the British Isles. And not surprisingly it is impressions rather than precise data which are usually chronicled by the travellers themselves. "The English are numberless" writes Walpole from Rome in 1740.¹ But in Joseph Spence's accounts of his three tours - of 1731-33, 1737, and 1739-41 - there occur upwards of 170 names of compatriots whom he met on his travels in Italy.² And the popularity of the Grand Tour was to go on increasing; in 1772 it was estimated that for every Englishman travelling abroad in the reigns of the first two Georges ten were now doing so.³

From the point of view of the fortunes of the Italian language in the British Isles, however, it is the travels in the early part of the century which are particularly significant, in that they contributed to keeping alive an interest in the language when the literature was comparatively little studied. And although it is unlikely that anyone in this period journeyed to Italy solely to learn Italian, no less an authority than John Locke had (as noted in the Introduction) pronounced the acquisition of languages to be one of the chief benefits of the Grand Tour. Some would learn Italian before setting out, some whilst actually on their way to Italy, and others would engage the services of a

1 The Correspondence of Gray, Walpole, West and Ashton, edited by Paget Toynbee, 2 vols (Oxford, 1915), I, 282.

2 Spence, op. cit., Appendix I.

3 The anonymous author of Letters Concerning the Present State of England, cited by R.S. Pine-Coffin, Bibliography of British and American Travel in Italy to 1860 (Firenze, 1974), p. 11.

native teacher once they had arrived in the country. Sir John Clerk (1676-1755), second baronet of Penicuik, was in Italy as a young man during 1697-98, and relates how he had earlier spent his vacations in Holland. "Here at the Hague I learnt both French and Dutch, and, in order to prepare me for a journey to Italy, I had an Italian Master who brought me a considerable length in the language of that country, which I found afterwards was a great advantage to me".¹ Charles Talbot, twelfth Earl and first Duke of Shrewsbury (1660-1718), had missed the Grand Tour in his youth owing to the outbreak of war between England and France, but was later to spend three and a half years in Rome before his marriage to Adelaide, daughter of the Marchese Palleotti of Bologna; on his way to Italy he spent the summer of 1701 in Geneva, where he engaged someone to teach him Italian, and at one of the churches there would listen every Sunday to the sermon in Italian to familiarise himself with the language.² He was said to speak Italian "like a citizen of Florence".³

Just as Charles Talbot spent far more time in Rome than would have been spent there on the conventional Grand Tour, so did many an artist and patron of the arts, for Rome was and remained throughout the eighteenth century both the artistic capital and

1 Memoirs of the Life of Sir John Clerk, edited by John M. Gray (Edinburgh, 1892), p. 17.

2 D.H. Somerville, The King of Hearts: Charles Talbot, Duke of Shrewsbury (London, 1962), p. 205.

3 Lord Macaulay, The History of England, edited by C.H. Firth, 6 vols (London, 1913-15), II, 970.

museum of the West.¹ Such lengthy stays could hardly fail to bring about a more than casual familiarity with the language. It was at Rome that William Kent first met Thomas Coke, for whom he later built Holkham; Kent seems to have spent the whole period 1710-18 in Italy, and the letters he wrote from there are sprinkled with Italian words and phrases.² But some of those making the conventional tour of two to three years for the purpose of viewing Italian art and antiquities may not have fully realised the need for Italian until they were actually in Italy. Although Edward Wright's account of his 1730-32 tour³ (in which he accompanied Lord George Parker of Ewelme, to whom he dedicated his book) is prefaced by an Italian-English glossary of art and architectural terms, at the start of his travels he was forced to resort to Latin in conversation.

After a short stay in Rome, I came to Reggio ... in company with a Milanese baron. We went out at sunset and travell'd all night. Being a little fatigued that day, I was very sleepy in the chaise; and every time I began to nod, my baron gave me a shake, or touch of the elbow, with these awakening words, Si dormis, moreris; "If you sleep you die" (for we spoke Latin, I being then but slenderly furnish'd with Italian).

Wright implies that he remedied this deficiency on the tour.

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- 1 Greater London Council, British Artists in Rome, 1700-1800 (London, 1974).
 - 2 Examples of letters in Margaret Jourdain, The work of William Kent: artist, painter, designer and landscape gardener (London, 1948), pp. 85-91.
 - 3 Edward Wright, Some Observations made in Travelling through France, Italy, &c. in the years 1720, 1721, and 1722. 2 vols (London, 1730). 2nd edition. (London, 1764).

How well the language could be learned if determined enough was demonstrated by a sixty-six-year-old woman who also travelled to Italy at about this time. Lady Grisell Baillie (1665-1746) had come to Italy in 1731 with a large family party for the sake of her son-in-law's health. Her daughter, Lady Murray, tells how at the end of that year they all took a house in Naples, where

... she shewed what would have been a singular quickness of capacity and apprehension at any age, much more at hers. She knew not one word of Italian, and had servants of the country that as little understood one word she said, so that at first she was forced to call me to interpret betwixt them; but in a very little while, with only the help of a grammar and a dictionary, she did the whole business of her family with her Italian servants, went to shops, bought every thing she had occasion for, and did it so well, that our acquaintances who had lived many years there, begged the favour of her to buy for them when she provided herself; thinking, and often saying, that she did it to much better purpose than they could themselves.¹

Clearly it was desirable for an English householder resident in Italy to have a good command of Italian, and imperative to know at least a little. However, if Lady Grisell did indeed learn the language, as her daughter asserts, "with only the help of a grammar and dictionary", then there must have been others of her family who were given more assistance, for the following items are to be found in her household book:²

1 Grisell Baillie, Lady Murray, Memoirs of the Lives and Characters of the Right Honourable George Baillie of Jerviswood, and of Lady Grisell Baillie, (Edinburgh, 1822), p. 81.

2 The Household Book of Lady Grisell Baillie, edited by R. Scott-Moncrieff (Edinburgh, 1911), pp. 360-64.

		Duc.Car.Gr.			
Jan 9, 1732:	To the Italian Master a moneth,	3	3	8 [=]	13s.7d.
Janr 22, 1732:	To the little Italian Mr	2	0	0	8s.0d.
March 29, 1732:	To the Italian Master	3	4	0	13s.7d.
[Blank] 1732:	Italian Master	4	8	0	19s.2d.
May 12, 1732:	Italian Master Mr. Nicol	3	4	0	13s.7d.

Such detailed records are not common. More usual are the casual references to Italian teachers in letters home, which do nevertheless suggest that the giving of Italian lessons to the English in Italy was a thriving native industry in the major cities. Thus the young Lord Lincoln (Henry Fiennes Clinton, 1720-94), who was on the Grand Tour with Joseph Spence in 1739-41, writes from Turin to his uncle the Duke of Newcastle: "My Italian master comes in the afternoon, who I take a great deal of pains with and don't despair in a little while of writing to her Grace in Italian".¹

It was in 1739 that Lord Lincoln wrote home from Turin, and it was in that same year that Lady Mary Wortley Montagu (1689-1762) wrote home from Venice to her estranged husband, requesting him to forward a case of her books. This case included an Italian grammar by Ludovico Casotti, who had taught her Italian in London.² She was to spend the rest of her life in Italy and to become an adept in the language, numbering among her Italian friends Francesco Algarotti and Scipione Maffei.

Maffei was also known to the Irish statesman and Italophile James Caulfeild, first Earl of Charlemont (1728-99) - patron of

1 Spence, op. cit., p. 230.

2 The Complete Letters of Lady Mary Wortley Montagu, edited by Robert Halsband, 3 vols (Oxford, 1965-67), I, 21-22.

Piranesi and friend and correspondent of Baretti. Charlemont spent 1747-48 at the Royal Academy of Turin, going on to Rome and Naples, and thence to Turkey and Greece before returning to Rome once more in 1750. After his return to Italy he became, in the words of his biographer, "so accurately versed in its language, that he was on that account, as well as the variety of his accomplishments, truly acceptable to all persons of rank and fashion, and especially to the eminent Italian literary characters".¹

A considerably more modest level of varied accomplishments, yet which might well include Italian, would be expected of any well-born young lady travelling in Italy with her parents at this time. One such was the daughter of John, fifth Earl of Orrery; in a letter from Florence early in 1755 the Countess writes:

No house to be got [at Pisa] but one at an excessive price ... nor could we get there proper Masters for Lucy, we therefore resolved to pass this Winter at Florence, where we have the happiness of Mr Mann's company and friendship ... Lucy's education is very good and very cheap. her playing and singing 15s. pr month, dancing 10s., writing 10s., drawing 10s. ... Italian is our dearest article, £1 pr month, she is fond of all these accomplishments, and they will have this good effect, that they will employ her till she gets a House, Children and other amusements.²

The importance of learning Italian was never more insisted upon than by Lord Chesterfield in letters to his son and to the young Lord Huntingdon. In March 1749, when his son was on his way to Italy,

1 Francis Hardy, Memoirs of the Political and Private Life of James Caulfeild, Earl of Charlemont, second edition (London, 1812), p. 50.

2 The Orrery Papers, edited by the Countess of Cork and Orrery, 2 vols (London, 1903), II, 126.

he "expected and insisted" that the youth should pursue his classical studies, take riding, dancing and fencing exercises, and make himself master of the Italian language.¹ The following month he is directing him to begin Italian as soon as he reaches Turin,² and when, a fortnight later, his son arrives there, he issues a further reminder:

You have, besides, Italian to learn, to which I desire you will diligently apply; for though French is, I believe, the language of the Court at Turin, yet Italian will be very necessary for you at Rome, and in other parts of Italy; and if you are well grounded in it while you are at Turin (as you easily may, for it is a very easy language), your subsequent stay at Rome will make you perfect in it.³

By June, it is "I recommend to you, to get as much Italian as you can before you go to either Rome or Naples",⁴ followed less than a month later by "Learn Italian as fast as ever you can".⁵ In October he expands on the same theme:

You think, I find, that you do not understand Italian, but I can tell you that, like the Bourgeois Gentilhomme, who spoke prose without knowing it, you understand a great deal, though you do not know that you do; for whoever understands French and Latin as well as you do, understands at least half the Italian language, and has very little occasion for a dictionary.

1 The Letters of Philip Dormer Stanhope, 4th Earl of Chesterfield, edited by B. Dobrée, 6 vols (London, 1932), IV, 1321.

2 Ibid., IV, 1327.

3 Ibid., IV, 1335.

4 Ibid., IV, 1358.

5 Ibid., IV, 1359.

And for the idioms, the phrases, and the delicacy of it, conversation and a little attention will teach them you, and that soon. Therefore, pray speak it in company, right or wrong, à tort ou à travers, as soon as ever you have got words enough to ask a common question, or give a common answer. If you can only say buon giorno, say it, instead of saying bon jour, I mean, to every Italian; the answer to it will teach you more words, and, insensibly, you will very soon be master of that easy language.¹

On the evidence of a letter written by the youth in Italian to Lady Chesterfield, Lord Chesterfield is commending his son's progress by February 1750, and the following month ends a letter to him on a note of satisfaction:

Per la lingua italiana sono sicuro ch'ella n'è adesso professore, a segno tale ch'io non ardisca dirle altra cosa in quella lingua se non - Addio.²

But still the subject is not allowed to drop. The young man continues to receive advice on Italian literature, and is told moreover to engage a good Italian master three times a week when he gets to Paris in order to retain the Italian he has acquired and to perfect himself in the language.³ When in Berlin he is told to converse in Italian with Algarotti - who was known by Chesterfield - and "to find one hour's leisure every day, to read some good Italian author, and to converse in that language with our worthy friend Angelo Cori."⁴

1 Ibid., IV, 1424.

2 Ibid., IV, 1522.

3 Ibid., IV, 1610.

4 Ibid., V, 2073. The librettist Angelo Cori was a teacher of Italian, and author of A New Method for the Italian Tongue (London, 1723).

Lord Chesterfield also advised the young Lord Huntingdon to get himself Italian lessons in Paris; in his case it was as preparation for his first visit to Italy.

It just now occurs to me, that very few people in Italy speak tolerable French, and most of them none at all. This is a great disadvantage and drawback to such foreigners as go there, without a certain stock of Italian; I would, therefore, recommend to you to have an Italian master, for an hour every morning, while you stay at Paris, to teach you that language grammatically, which will enable you to speak it very soon after you are in Italy.¹

Anywhere in Italy, but particularly in Rome, the traveller from Britain might encounter Jacobites, and Chesterfield had given advice on correct behaviour in these situations. Such meetings were by no means to be sought, but if they occurred he recommended "a perfect neutrality" and strict avoidance of all political discussion.² The establishment of the Stuart Court in Rome meant that large numbers of exiles became familiar with the Italian language. It also further increased British contacts with Italy, since although the bona fide traveller would wish to follow Chesterfield's advice, the doings of the Court were of intense interest to the British Government.³

To British travellers who were both connoisseurs and Roman Catholics, Italy in this period would exercise a double fascination. They would often have been sent abroad for their education, and to immerse themselves in the ways and language of a

1 Ibid., IV, 1584-85.

2 Ibid., IV, 1388.

3 See Lesley Lewis, Connoisseurs and Secret Agents in Eighteenth Century Rome (London, 1961).

congenial culture could compensate for a feeling of alienation in their own country. Charles Towneley (1737-1805) of Lancashire was sent as a young man to the college of Douay in France; in about 1765 he went to Italy to collect sculpture, and lived for several years in Rome. Although a tireless writer on antiquarian topics, he actually published only one monograph; according to a contemporary,

The reason of this reserve may partly have been much native delicacy of mind, and partly a consciousness that his English style was tintured with foreign idioms. Indeed, he never spoke his native tongue but with some hesitation, and had frequent recourse to French and Italian words to remove his embarrassment.¹

Similarly, Henry Swinburne (1743-1803), a member of an old Roman Catholic family of Northumberland, was educated at the monastic seminary of Lacelle in France, and subsequently studied art and literature at the Royal Academy of Turin. After taking the Grand Tour as a young man he returned once more to Italy and spent the years 1777-80 travelling the country with his wife, his knowledge of Italian being evident in the entertaining account he has left of his travels² and in his published letters.³

1 John Nichols, Illustrations of the Literary History of the Eighteenth Century, 8 vols (London, 1817-58), III, 744.

2 Henry Swinburne, Travels in the Two Sicilies ... In the Years 1777, 1778, 1779, and 1780. 2 vols (London, 1783-85). 2nd edition, 4 vols (London, 1790).

3 Henry Swinburne, The Courts of Europe at the Close of the Last Century, edited by Charles White (London, 1841).

Even non-Catholics in Britain, living outside the walls of monasteries and seminaries, could it seems sometimes benefit from the Italian taught by returning Roman Catholic priests. The Scottish writer Henry Mackenzie (1747-1831) recalls:

When I was a lad and wished to learn Italian, there was no master in Edinburgh; but I found out a man of noble birth, an uncle of Lord Aboyne's, who was a Roman Catholic priest and had long resided in Rome, who consented to teach me: but he was above accepting any fee, which piece of delicacy, however, cost me rather more money in a present for the favour of his instruction.¹

Since Lord Aboyne was a member of the Gordon family, it seems highly probable that it was this same relative of his who also taught Italian to Arthur Masson, an Edinburgh teacher of languages, for Masson in an advertisement in the Edinburgh Evening Courant of March 15, 1775, informs prospective pupils that "Mr Masson had the advantage of being instructed in Italian by the Hon. Mr Gordon, who resided many years at the Court of Rome in a distinguished station".

By the second half of the century not only do references to English travellers learning Italian become more frequent, but it seems that it was no longer exceptional for them to stay in the country for the specific purpose of learning the language. Thomas Nugent's The Grand Tour - first published in 1749, with second and third editions in 1756 and 1778 - contains much advice for prospective travellers to the Continent, and it includes some for "those who design to make some stay in Italy, in order to learn the language" - recommending Siena as the best place of residence, for

¹ The Anecdotes and Egotisms of Henry Mackenzie, edited by H.W. Thompson (London, 1927), p. 66.

there "one may find retirement together with the Tuscan language and Roman mouth".¹ And Mrs Piozzi (formerly Mrs Thrale), writing in 1785, also mentions the many English people who went to Siena for the purpose of studying Italian.²

It was in Siena that Boswell, in 1765, read Ariosto for two hours every morning, and used no language but Italian in conversation, being helped in his studies by "an Abbé of talent and obliging disposition".³ The previous summer the historian Edward Gibbon, touring Italy at the age of 27, had been in Florence, where he had engaged as an Italian master the Abbé Pilori.⁴ Smollett, too, was in Italy at this time; early in 1764 he wrote to Dr William Hunter from Nice - which was then a part of Piedmont - about his intention of visiting Florence, Rome and Naples.

With this in View I am at present giving my whole attention to the italian Language which I think I shall be able to speak tolerably in six months. All the People of condition here speak italian, which is used in all Pulpits & in all the courts of Justice; but the Language of the country is the old provençal ...⁵

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- 1 Thomas Nugent, The Grand Tour, or, a Journey throuth the Netherlands, Germany, Italy and France, third edition, 4 vols (London, 1778) III, 20-21.
 - 2 Hester Lynch Piozzi, Observations and Reflections Made in the Course of a Journey through France, Italy, and Germany, edited by Herbert Barrows (Ann Arbor, 1967), p. 190.
 - 3 Boswell on the Grand Tour: Italy, Corsica and France, 1765-1766, edited by Frank Brady and Frederick A. Pottle (London, 1955), p. 14.
 - 4 The Letters of Edward Gibbon, edited by J.E. Norton (London, 1956), I, 181.
 - 5 The Letters of Tobias Smollett, edited by L.M. Knapp (Oxford, 1970), pp. 122-23. Smollett however already had some knowledge of Italian; in an earlier letter (p. 84) he refers to his reading of Boiardo, Ariosto and Berni.

Of the increasing number of conventional Grand Tours in the second half of the century to include a significant amount of Italian language learning, that of Henry Herbert, 11th Earl of Pembroke (1741-1811) may serve as an illustration. His father had himself taken the Tour between the years 1751-55, subsequently becoming Lord Lieutenant of Wiltshire and ADC to George III, and carefully supervised the arrangements for his son's tour.¹ This took place between the years 1775-80, with the Reverend William Coxe and Captain John Floyd accompanying him as tutors - the former being, incidentally, an enthusiast for Petrarch.² Already at Strasbourg, three hours per week were given over to Italian lessons,³ and in Vienna an Italian master visited Lord Herbert every morning from Monday to Saturday - more frequently than the masters for his other subjects of drawing, fortifications, and fencing.⁴ In Italy the lessons were continued, and when an occasion arose which obliged him to be able to understand and to speak Italian, Lord Herbert was able successfully to manage both.⁵ Lord Herbert's account book contains some disbursements for Italian lessons; in Naples during 1779, for example, seven Italian lessons cost him 4 ducats 2 carlins - about the equivalent of an inn bill for two nights' lodgings.⁶

1 Henry, Elizabeth and George 1734-80: Letters and Diaries of Henry, tenth Earl of Pembroke and his Circle, edited by Lord Herbert (London, 1939), pp. 28-29, 51-53.

2 Ibid., pp. 46-47, 83.

3 Ibid., p. 54.

4 Ibid., p. 118.

5 Ibid., p. 256.

6 Ibid., p. 542.

At the same time that Lord Herbert was taking Italian lessons in Naples, there was another English lord in Florence who had no need for them, and who was then engaged in correspondence, in Italian, with Alessandro Volta. George Nassau Clavering, third Earl Cowper, had been living in Florence since 1759 and was not to return to England until 1786. In Florence he became a member of the Accademia della Crusca, was a patron of the arts and corresponded with several Italian scientists of whom Volta was the most famous. As a Fellow of the Royal Society, Cowper was able to arrange publication of a paper by Volta in the Society's Transactions.¹

For British scientists a knowledge of Italian could facilitate contacts with their Italian opposite numbers. The account of the travels of the eminent botanist Sir James Edward Smith has a conventional enough title - A Sketch of a Tour on the Continent (London, 1793) - and does indeed include entertaining descriptions of the usual sights as he made his way through Holland, France, Italy and Switzerland during 1786-87. But he also carefully records the species of plants he found on his tour. It is perhaps not surprising that he had learned Italian, since he thought Italy "the most interesting country in the world,"² and he used it when inspecting libraries and conversing with his fellow scientists. At the University of Pavia he attended a lecture on grasses given in Italian by Professor Scopoli.³

1 See Brian Moloney, Florence and England: Essays in Cultural Relations in the Second Half of the Eighteenth Century (Firenze, 1969), p. 63, and Appendix with text of Volta-Cowper correspondence.

2 James Edward Smith, A Sketch of a Tour on the Continent, second edition, 3 vols (London, 1807), I, 239.

3 Ibid., III, 69.

The agriculturalist Arthur Young (1741-1820) spent three months in Italy at the end of 1789, when he was able to use his Italian to good effect in discussing agricultural methods and economy with farmers and others. He went to the opera and to conversazioni; at Modena he saw a comedy, which however he did not enjoy, quoting in Italian two of the jokes to illustrate the paucity of the wit.¹ For the language itself he had a high regard; he records attending a well-acted Italian version of one of Favet's plays in Venice, and comments:

It is a circumstance of criticism amazing to my ears, that the Italian language should have been represented as wanting force and vigour, and proper only for effeminate subjects. It seems, on the contrary, as powerfully expressive of lofty and vigorous sentiments, of the terrible and the sublime, as it is admirable in breathing the softest notes of love and pity; it has even powers of harsh and rugged expression.²

By this time it was becoming more usual for women to travel to Italy - no longer only the Lady Mary Wortley Montagus, but respectable "ladies of quality" - and to take the opportunity to learn Italian there. The authoress Mary Berry (1763-1852), in Rome with her sister Agnes, notes in her diary for 23rd December 1783, "Began Italian with Signor Dalmazzone, at six sequins a month, to come every day to one or the other of us".³ And on New Year's Day, 1784, the Princess Santa Croce presented them to the Pope, who enquired about their Italian studies.⁴ In Italy also at this time

1 Arthur Young, Travels in France and Italy, edited by Thomas Okey (London, 1915), p. 292.

2 Ibid., p. 259.

3 Extracts of the Journals and Correspondence of Miss Berry, edited by Lady Theresa Lewis, 3 vols (London, 1865), I, 57.

4 Ibid., I, 67.

and known to the Berrys was Lady Phillipina Knight, who had been travelling abroad with her literary daughter Cornelia since the death of her husband, Admiral Sir John Knight, in 1775. Cornelia - who remembered as a child shaking hands with Baretti¹ - had learned Italian as a young girl; in her autobiography she has recorded that naval officers were often at her father's house, and how "Captain Vandeput, who commanded a frigate, hearing that my father had a girl who was learning Italian, lent me his library, during a long cruise".² Cornelia was the authoress of Dinarbas (1790), a continuation of Johnson's Rasselas; from Rome in December 1791 her mother, Lady Knight, writes that "We have here at present several families, particularly Lord Camelford and lady with a beautiful daughter, who studies the Italian language in my daughter's Dinarbas which was some time since published in Italian".³

These were the times when such travellers, passing through Naples, would be received by Sir William Hamilton and Emma Hart - who in September 1791 became the second Lady Hamilton and who, according to Hamilton, spoke Italian more correctly than he himself did.⁴ This was also the era, in Florence, of the "English Della

1 Autobiography of Miss Cornelia Knight, Lady Companion to the Princess Charlotte of Wales, 2 vols (London, 1861), I, 11. The meeting took place when they were guests of Sir Joshua Reynolds, and after Baretti's acquittal at the Old Bailey over the stabbing affair in the Haymarket, she later exclaiming to her mother "Did I ever think I would shake hands with a murderer!"

2 Ibid., I, 18.

3 Lady Knight's Letters from France and Italy 1776-1795, edited by Lady Eliott-Drake (London, 1905), p. 166.

4 Brian Fothergill, Sir William Hamilton: Envoy Extraordinary (London, 1969), p. 146.

Cruscans" - of Bertie Greatheed, Robert Merry and William Parsons, all welcomed into Florentine society by Pindemonte and Pignotti - and of whom a comprehensive account has been written.¹

If in this last decade of the century the Romantic Movement was now fast popularising the Italian language, there still remained that "advantageous traffick" carried on by British merchants which had helped sustain it in bleaker times, as a work published at the close of the century illustrates. In 1798 - when the extravagances of the English Della Cruscans were on the wane, and nearly a century after Henry Pleunus had produced his Italian grammar "dedicated to the worthy English gentlemen, merchants at Leghorne" - there appeared Observations on the Manners and Customs of Italy, with Remarks on the Vast Importance of British Commerce on that Continent ... By a Gentleman authorised to investigate the commerce of that country with Great-Britain. The author was a certain N. North, who had commercial contacts all over Italy (pp. 167-168); he was well acquainted with and interested in the Italian language (pp. 4, 54), and had attended sessions of the Florentine Academy (pp. 125-126). These "Observations" took place over the years 1794-97, and include some comments written in Leghorn in 1794: (p. 212):

¹ W.N. Hargreaves-Mawdsley, The English Della Cruscans and Their Time, 1783-1828 (The Hague, 1967).

The general trade from Great-Britain and her colonies to Italy is of vast importance, as almost every article of English manufactures are [sic] imported ... These importations into Italy are brought by English ships, in number from eight to nine hundred yearly. If it be computed that there are in all Italy no more than sixteen millions of souls, we may allow eight millions to be clothed in British manufactures, and that twelve millions of people, in some degree, have at their table three days per week some sort of British salted fish.

The examples of Anglo-Italian contacts which have been cited above are inevitably selective, and have been chosen to illustrate and suggest the diverse ways in which they could have subsequently helped to promote and disseminate the Italian language in the British Isles. One obvious but significant experience shared by the traders, the diplomats, the artists, the returning exiles and the participants in the Grand Tour was their encounter with the spoken language in its native environment, in an age when there was no possibility of its being artificially recorded or transmitted. Even the two Berry sisters receiving Italian lessons during their stay in Rome would experience the language in a quite different way from a young lady in England reading Tasso with a master in the seclusion of a country house. This is in no way to decry the importance of literature's part in stimulating the study of the language. But the English in Italy played their part as well; contrary perhaps to first impressions, by no means all their time was spent viewing Roman ruins, and many when they returned home brought the Italian language with them.

Chapter III

ITALIAN LITERATURE

The aim of this chapter is not to recount the influence of Italian literature upon English literature, but rather to describe and assess the extent to which Italian literature constituted an incentive for learning the Italian language, in addition to those other cultural influences, such as Italian opera and the Grand Tour, already discussed. Whilst the fascinating survey by Roderick Marshall¹ contains much of relevance to this chapter so far as the second half of the century is concerned, many of the topics he covers - such as, for example, the influence of William Roscoe in promoting an interest in Italian literature - I have regarded as background material so far as this study is concerned, and have not attempted to treat of them here.

Basic to this chapter must be the consideration of the chronological list of Italian works published in the British Isles and of the analytical table following it, contained in Appendix C. These constitute part of the "hard evidence" referred to in the Preface. In addition, references to authors, reading lists and extracts from literature to be found in Italian grammars and elsewhere will be of direct interest. Furthermore, it seemed desirable to provide some examples of "case histories" of individuals who made use of their knowledge of Italian to acquaint themselves with the literature;

1 Italy in English Literature, 1755-1815: Origins of the Romantic Interest in Italy (New York, 1934).

such material, gleaned from contemporary memoirs and letters, is part of the "soft evidence", being necessarily eclectic and furnishing an illustrative background. These reading lists, anthologies and case histories will also help to give a broader indication of what Italian material was available and known to English readers, for although their main interests will be reasonably accurately reflected by the Italian works and translations published in the British Isles and listed in Appendix C, they would also of course have access to those Italian works published in Italy which were imported or brought home by travellers.

A preliminary survey of the lists and analytical table in Appendix C shows that the last decade of the century produced the largest aggregate of works, and this is a matter of no surprise. However, it will also be noticed that there are only two years during the whole of the century - 1712 and 1746 - when no work whatsoever is recorded. Furthermore, the total for the period 1720-39 is not far short of that for 1760-79, whilst the total for the first decade of the century exceeds the individual totals of two other decades.

These results seem to justify a prima facie case for re-examining commonly-held notions on the state of Italian literature in England in the early part of the century. Marshall, for instance, in his work cited above, heads his brief survey of the period 1705-1755 as "Italian Influence Resisted and Almost Obliterated" (page 12), whilst R.W. King, in an article entitled "Italian Influence on English Scholarship and Literature during the 'Romantic Revival'" alleges that the study of Italian poets was "at a low ebb during the Augustan ages in England", going so far as to claim

that "from the death of Milton to well past the middle of the eighteenth century, the English reader of orthodox tastes knew the earlier Italian poets as mere names".¹ As long ago as 1947 R.W. Babcock expressed his doubts on the correctness of these and similar views, declaring that what was still wanting was "a really thorough study of the whole field of English 18th-century critical interest in Italy, Italian literature and criticism, especially in the early years of the century".² And here in support of those doubts it is worth recording that already in 1710 Lady Mary Wortley Montagu wrote to a friend, quoting from the Aminta and urging her to practise her Italian;³ and that in an anonymous compilation which was first published in 1714 and which stayed popular throughout the century the view was expressed that

Languages are an Accomplishment, without which it is hardly possible for a Lady to be well bred. I do not see the Necessity of a Woman's learning the ancient Tongues, but there are so many polite Authors in French and Italian, that it is a pity the Ladies should not have the Profit and Pleasure of them. To learn enough only of a Language, as enables 'em to carry on a trifling Conversation, will rather teach them Impertinence than Politeness; but to be able to read Voiture, Racine and Boileau, or rather Paschal, among the French; Tasso and Guarini among the Italians, will certainly refine their Taste, and add that Variety to their Studies, which will very much contribute to the Delight of them.⁴

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- 1 Modern Language Review, 20 (1925), 48-63, (p. 51).
 - 2 "English Interest in Italy and Italian Romantic Criticism in the 18th Century", Philological Quarterly, 26 (1947), 152-58 (p. 155).
 - 3 The Complete Letters of Lady Mary Wortley Montagu, edited by Robert Halsband, 3 vols (Oxford, 1965-67), I, 50.
 - 4 The Ladies Library. Written by a Lady. Published by Mr Steele, 3 vols (London, 1714), I, 23.

Again, Marshall and King are at one in portraying Addison as being completely opposed to all aspects of Italian culture. "Addison", says Marshall (page 12), "with his quietly scornful Remarks on Several Parts of Italy ... finally succeeded in damning the Italian, with most things belonging to him ..." R.W. King, in his article cited above, declares that Addison "took no interest whatever in Italian literature or culture; it is doubtful whether he ever acquired an adequate knowledge of the language ..." The fact of Addison's criticisms of certain aspects of Italian life and culture cannot be denied, whilst his implacable hostility to Italian opera in London has already been described in Chapter I. Nevertheless, Addison was throughout his life associated with a number of men who themselves did have sympathies with Italian culture. An examination of this network of relationships not only throws doubt on the reality of Addison's extreme anti-Italian stance as portrayed by Marshall and King, but also provides evidence of a subsistence of interest in Italian language and literature in this early part of the century.

It may first be noted that Addison dedicated his Remarks on Several Parts of Italy to Lord Somers. This famous Whig politician was well-grounded in Italian language and literature, the study of which he and his friend Sir Henry Newton had probably embarked upon together when they were at Oxford.¹ Both he and Newton became members of the Accademia della Crusca. Somers was an enthusiastic admirer of Vincenzo da Filicaia, and after the death

1 Dictionary of National Biography.

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of the poet in 1707 he sent a letter of condolence, in Italian, to Lorenzo Magalotti.¹ Addison spent the years 1699-1703 on the Continent, and in November 1701 was in Florence, where he met the Duke of Shrewsbury, dining with him and accompanying him to the opera on more than one occasion.² The Duke of Shrewsbury's fluent Italian, and the interest in Italian literature shared by Addison's friends and correspondents John Molesworth and Henry Davenant - successive envoys extraordinary to Tuscany - have been mentioned in the previous chapter. In Florence too Addison met Antonio Maria Salvini, who made several translations from the English, including one of Addison's Cato. In a letter to Davenant dated 13 July 1716, and referring to the Cato translation, Addison writes:

His version is wonderfully esteem'd in England by all who understand the Language. I must confess that I did not think that a Diction so figured and metaphorical in the original could have run with so much Ease and Beauty in any Foreign Tongue. But when a writer possesses the whole compass of a language, I find he can speak what he will in it with the utmost propriety & elegance.

And in a further letter to Davenant three days later he speaks of the "incredible satisfaction I had receiv'd from his admirable Translations which are the closest and the most elegant that I ever met with in any Language".³ It seems difficult to believe

1 Magalotti, Lettere familiari, 2 vols (Firenze, 1769), II, 167.

2 Peter Smithers, Life of Joseph Addison, second edition (Oxford, 1968), pp. 69-70.

3 Ms Marucelliano A75, ff. 40-41. Quoted by Gustavo Costa, "Un avversario di Addison e Voltaire: John Shebbeare ...", Atti della Accademia delle scienze di Torino, 99 (1964-65), 565-761 (735-36).

that Addison would presume to speak in such terms about an Italian translation without possessing a reasonable knowledge of the language. And finally in this connection, it is worth noting that Addison's name appears among the subscribers to Rolli's edition of the Pastor fido.

When we turn to the grammars published in this early part of the century,¹ we find that the first of them, Casotti's A New Method of Teaching the Italian Tongue (1709) has no mention of Italian literature or authors, although Casotti uses as a kind of prefatory couplet to his work two lines from the Pastor fido, together with Fanshawe's translation: "That Work which is begun well, is half done, / And without Prayer no Work is well begun" - but without acknowledgment of the source of either the original lines or the translation. Henley's A Grammar of the Italian Tongue (1719) concludes its brief outline of the history of the language with "For the Rest, the Reader must have Resourse to their Criticks, and most approv'd Authors; as, Dante, Boccaccio, Guarini, Guicciardini, Tasso, Marini, Caro, Bentivoglio, Davila, Boccacini, Ferrante, Pallavicino, Assarino, Mascardi, Segneri, Bartoli, &c." Barton's A New Italian Grammar (1719), however, astonishingly devotes forty-one pages, or nearly a quarter of the whole work, to "A Catalogue, Shewing the Principal Authors, who have written in Italian, and the several best Editions of their Works." There is an alphabetical author index to the catalogue, which is divided into sections headed Divinity, Philosophy,

1 Grammars are discussed here only insofar as they relate to Italian literature. A general survey of all the grammars and their compilers is the subject of Chapters V and VI.

Mathematicks, History, Poetry, and Miscellany Authors - the largest section being that for history. The entries consist of title, author, imprint, and format, and number over four hundred, fifteen being eighteenth-century works, with the rest divided almost equally between the sixteenth and seventeenth centuries. That Barton has not merely copied the catalogue from some other source is evident from his own occasional personal annotations. Thus, for example, of one work he remarks: "In the copy that I saw of this Edition there were 81 Plates; in the other Edition there were no more than 40", and of the 1584 edition of the Orlando furioso he comments: "This Edition is the most beautiful of any". His list is moreover very up-to-date; he registers Rolli's edition of the Pastor fido which had been published in 1718, only the year before.

Guarini was the second Italian author Rolli edited after his arrival in London; he had brought out an edition of Ariosto's Satire e rime in 1716. In 1725 he was responsible for an Italian edition of the Decameron, and later turned his attention to Ariosto again, with Dei suppositi and La Scolastica (both 1737) and La Lena (1739). The reading interests of some of Rolli's pupils have been described in Chapter I; there can be no doubt of Rolli's powerful influence both as editor and teacher in stimulating the study of Italian literature until his departure for Italy in 1744.

Not a pupil of Rolli's although an admirer of his verse was the writer Mrs Elizabeth Rowe (1647-1737). In addition to her original English poetry - mainly of a religious and devotional nature - she left translations of parts of the Gerusalemme liberata and the Pastor fido; she also translated Petrucci's "Contentatevi, o cieli chiarissimi" and Rolli's canzonetta "Ruscelletto, a far

soggiorno". Her brother-in-law and biographer recounts that she was taught French and Italian by Lord Weymouth's son, Henry Thynne, who "had the pleasure to see his fair scholar improve so fast under his lessons, that in a few months she was able to read Tasso's Jerusalem with great ease".¹ Elizabeth Rowe's letters have occasional references to Italian literature; in one she tells of renewed efforts at rendering the Pastor fido because she is dissatisfied with her earlier attempts, and in another she commends Rolli's verse.²

Elizabeth Carter (1717-1800), who was only twenty years old when Mrs Rowe died, nevertheless has several links with the older woman. As an admirer of Mrs Rowe's works, she wrote an elegy upon her death, and subsequently corresponded with the bereaved husband and his younger brother. She also became a friend and correspondent of the Countess of Hertford, afterwards Duchess of Somerset, who was the daughter of Henry Thynne, from whom Elizabeth Rowe had learned Italian. Elizabeth Carter became one of the most learned ladies of the century, and renowned in her day for her translation of Epictetus. According to her biographer, Italian was one of several languages which she taught herself.³ She did so to some purpose, for in 1739, at the age of twenty-two, she brought out a translation of Algarotti's Newtonianismo per le dame, which

1 The Miscellaneous Works in Prose and Verse of Mrs. Elizabeth Rowe, 2 vols (London, 1739), I, xviii.

2 Ibid., II, 47, 68.

3 Montagu Pennington, Memoirs of the Life of Mrs. Elizabeth Carter, with a New Edition of her Poems, second edition, 2 vols (London, 1808), I, 14.

appeared under the title Sir Isaac Newton's Philosophy Explained for the Use of the Ladies, in Six Dialogues, on Light and Colours.¹

Elizabeth Carter's steadily developing interest in Italian literature may be traced in correspondence with her friend Catherine Talbot (1721-70).² The latter, whose own works are chiefly moral and devotional and whose friends included Samuel Richardson, the Duchess of Somerset and Mrs Elizabeth Montagu, seems to have been regarded by Elizabeth Carter as knowing rather more than she about Italian literature, for on 1 January 1743 she is writing to ask "if you would let me know if there be any collection of Italian letters, for I do not remember to have heard of any. I have some inclination to attempt at writing this language, which would be a difficult task without some such assistance, as I never learnt to speak it." Miss Talbot reports that having consulted various friends she finds there are "many volumes" of Italian letters, although she doubts if they would please so good a taste as Mrs Carter's. "The chief I have heard named are Bentivoglio's and Bembo's, which are mostly engrossed by politics and ceremony, and others by Tasso (not Torquato, I believe), and Annibal Caro, which they tell me are full of concettos and false wit". In spite of these reservations it seems from Elizabeth

1 In the Gentleman's Magazine, 9 (1739), 322, is a poetic tribute, signed J. Swan, "To Miss Carter, on her Translation of Sir Isaac Newton's Philosophy explain'd for the Use of Ladies, From the Italian of Sig. Algarotti": "'Till Algarotti rose, but few could trace / The piercing Newton through unbounded space" / ... "The polish'd page Eliza's hand betrays / And marks her well-known softness, warmth, and ease".

2 A Series of Letters between Mrs Elizabeth Carter and Miss Catherine Talbot from the Year 1741 to 1770. To which are added, Letters from Mrs. Elizabeth Carter to Mrs. Vesey between the Years 1763 and 1787 ... 2 vols (London, 1808), passim.

Carter's thanks for this information that she intends to make use of it to improve her Italian. In subsequent correspondence it transpires that both ladies are continuing to explore Italian literature. In the Orlando furioso Miss Talbot opines there are "certainly fine things ... if one does not consider them as belonging to a whole. I am told indeed this was the way [Ariosto] writ his poem, in detached pieces ..." She asks if Elizabeth Carter has yet seen Voltaire's Mérope, which she judges "ten thousand degrees short" of Maffei's. And on her second reading of the Divina commedia she is struck by the beauty of several passages, whilst confessing that she does not comprehend the whole work. "If you are fond of drawing plans, I wish you would send me a sketch of [Dante's] seven circles of Inferno". But the highest praise of both ladies is reserved for Carlo Maggi - one who "talks very often the languages of angels" according to Miss Talbot, and whom her friend describes as "the most elegant, the most amiable, and the most useful of all the Italian poets" - deploring only the "popish wildness" of some of his pieces. It was Miss Talbot who discovered Maggi; in June 1754 she writes:

You mentioned to me long ago a song of Metastasio's but you never sent it; do, and in return I will send you a sonnet that I am extremely fond of, from no modern author but from one whom I am sure you never met with, because you never mentioned him, Carlo Maria Maggi. He is one that Mrs Rowe would have delighted in, as his devotional poetry is remarkably fine, but to my great mortification I cannot find that she ever read him. [Quoting the whole of Maggi's "Care dell'alma stanca albergratrici ..."] Is not this sonnet perfect in its way? And is it not utterly untranslatable?

"Exquisitely beautiful" is Mrs Carter's verdict on the sonnet. In the same letter she tells Miss Talbot that "my walking companion

for this last half year has been some Italian poet; and of Italian I am grown fonder than ever". Twenty years later, and long after Mrs Talbot's death, she herself was quoting and commending Maggi's verse to another female correspondent, Mrs Vesey. In contrast, writing to her friend Mrs Elizabeth Montagu, she is scathing on the subject of Petrarch and his "quibbling conceits". She evidently found the more solid fare provided by the historians better to her taste, and she mentions specifically her reading of Guicciardini and Angelo di Costanzo.¹

The interest shown in both civil and ecclesiastical history during the eighteenth century can be seen both from the items appearing in Appendix C and from those contained in the regular feature of the Monthly Review called "Foreign Literature, by our Correspondents", which includes notices of books published in Italy.² And, as mentioned above, the history section in the catalogue of Italian books contained in Barton's A New Italian Grammar (1719) was the largest of all, whilst one of Rolli's pupils has recorded that he was wont to call their attention to "the four famous historians".³ Historians are also prominent in the

1 Letters from Mrs. Elizabeth Carter to Mrs. Montagu between the Years 1755 and 1800. Published from the Originals in the Possession of the Rev. Montagu Pennington, 3 vols (London, 1817), II, 241, 270, 337.

2 It seems however that the demand could sometimes be overestimated. The Monthly Catalogue for September 1726 publishes a proposal by the teacher and lexicographer Ferdinando Altieri for producing "A Most beautiful and correct Edition of [Sarpi's] Istoria del Concilio Tridentino ... No more than 250 will be printed ... As soon as 150 are subscrib'd for, it will be put to the Press". But I find no evidence that this particular edition ever appeared, and the same is true for another proposal, advertised in August of the same year, for printing Davila's Historia delle guerre civili di Francia.

3 H.S. Hughes, The Gentle Hertford (New York, 1940), pp. 155-56.

following list of Italian authors which an unidentified English gentleman recommended to Lord Robert Montagu in 1731:

If you can't get Il Cortegiano I'd advise you to get a small book entitled Il Sindicato d'Alessandro Settimo, or another called Il Nipotismo. There are in both some diverting things, and they make one acquainted with the secret history of Popes, cardinals, nephews, nieces, whores, and bawds. If you have patience enough, Davila's Istoria delle guerre civili di Francia, or Bentivoglio's Storia delle guerre di Fiandra. They are both fine in their way and much worth reading.

Perhaps you'll be contented with the Pastor Fido of Guarini, or the Aminta of Tasso; they are both good, but too much of what the French call trop recherché.

Tasso's famous Jerusalem is both tedious and what Boileau calls 'clinquant'. One verse of Virgil's is worth a thousand of his, but 'tis much in fashion in Italy, and a gentleman is almost obliged to read it for conversation's sake.

Father Paul's History of the Council of Trent is absolutely the finest book in the Italian language.¹

And two decades later Lord Chesterfield, in the course of quite detailed advice to his son on Italian literature, whilst dismissing Dante and Petrarch and commending inter alia Boccaccio, Macchiavelli, Ariosto, and Tasso, singles out Guicciardini, Bentivoglio and Davila as being excellent historians who deserve to be attentively read.² And yet if one's primary motive for reading Italian books were to learn the language, the contents might sometimes have to take second place, and one would have to put up with whatever books were available; so Mrs Elizabeth Montagu

1 Joseph Spence, Observations, Anecdotes, and Characters of Books and Men Collected from Conversation, edited by James M. Osborn, 2 vols (Oxford, 1966), II, 482.

2 The Letters of Philip Dormer Stanhope 4th Earl of Chesterfield, edited by B. Dobrée, 6 vols (London, 1932), IV, 1507.

found on one occasion, writing to her sister from Bullstrode.

"I like your study of Italian much better than my own; but we have no good Italian books here, so I read rather for the language than the subject."¹ But for those concerned for the morals of the young such an attitude could have dangerous implications; one reviewer, for example, voiced his misgivings after the publication of A Collection of Letters written by Cardinal Bentivoglio during his Nunciature in France and Flanders (London, 1764), which was provided both with the original text and a literal English translation on the facing pages as a language-learning tool. Writing in the Monthly Review, 30 (1764), page 482, he commented:

We cannot dismiss this work without taking notice of the impropriety of translating Authors for the use of Schools and young persons, merely on account of their style. Is not the Italian language to be acquired in its purity, from books less exceptionable in point of religious and political sentiments, than the Letters of Cardinal Bentivoglio?

In addition, of course, there were all the well-known and constant controversies on Ariosto's indecencies, Tasso's conceits, and Guarini's immorality. But these, together with Boccaccio, were - as indicated by the editions and translations in Appendix C - among the Italian writers best known to English readers during most of the century, with interest in Dante and Petrarch only

1 The Letters of Mrs Elizabeth Montagu, with some of the Letters of her Correspondents, edited by Matthew Montagu, 4 vols (London, 1809-13), II, 26-27.

becoming marked in the last decades.¹ Whilst more adventurous readers, like Mrs Carter and her friends, would discover these for themselves, many would be introduced to them and other Italian authors by their teachers. Altieri dedicated his edition of the Pastor fido (Londra, 1728) to one of his pupils, Mary Eyles. Filippo Mazzei records introducing one of his pupils to Metastasio, Tasso, Ariosto and Dante in that order,² whilst Vincenzo Martinelli, in the seventh of his Lettere familiari e critiche (Londra, 1758), outlines a teaching method which, after prose translation exercises, would also begin with Metastasio and proceed via Ariosto and Boccaccio to Dante. Dante Baretto had already in 1753 described as "the rising and meridian sun of Italian poetry" in his A Dissertation upon the Italian Poetry, and had defended Ariosto and Tasso against the attacks of Voltaire - the work being accorded a three-page laudatory notice in the Monthly Review for June 1753. Many English learners of Italian must have owed their first introduction to Italian literature to Baretto who, two years later, brought out his An Introduction to the Italian Language, which - although he intended it more as a means of self-instruction in the language than as a literary anthology - contains specimens

1 For Ariosto see Anna Benedetti, L'Orlando Furioso" nella vita intellettuale del popolo inglese (Firenze, 1914); for Tasso, C.P. Brand, Torquato Tasso: a Study of the Poet and his Contribution to English Literature (Cambridge, 1965), part II; for Guarini, Nicolas J. Perella, The Critical Fortune of Battista Guarini's "Il Pastor Fido" (Firenze, 1973), chapter 3; and for Boccaccio, Herbert G. Wright, Boccaccio in England from Chaucer to Tennyson (London, 1957), chapter 3.

2 Memorie della vita e delle peregrinazioni del fiorentino Filippo Mazzei, a cura di Alberto Aquarone (Milano, 1970), p. 143.

of the prose and verse of twenty-seven Italian authors, with accompanying translations. He followed this in 1757 with a bibliography extensive enough to satisfy the most wide-ranging seekers after Italian literature: The Italian Library, Containing an Account of the Lives and Works of the most Valuable Authors of Italy consists of annotated classified lists of nearly one thousand authors - a work which, though acknowledged by Baretti himself to be based on earlier sources, is prefaced by his own succinct account of Italian literature, "A History of the Italian Tongue". In 1772 he brought out yet another anthology: An Introduction to the most Useful European Languages presents selections from English, French, Italian and Spanish authors, with parallel translations arranged in columns, the work being "intended for the use of foreigners, merchants, and gentlemen who make the knowledge of languages their study".

The provision of original texts with facing translations was of course not new or particularly unusual - the Bentivoglio translation cited above is another example - and doubtless many people would have had their first experience of this practice with opera libretti. As will be seen, whether it was not better to present original Italian texts without translations, and so oblige the learner to ferret out the meaning for himself, became a matter of debate among some teachers. A perhaps more difficult question is to gauge the effect of English translations published without the Italian originals, and to decide whether they may legitimately be adduced as evidence of interest in the Italian language, since it could obviously be contended either that they whetted the readers' appetite to read the originals, or that they entirely

did away with the need to know any Italian at all. In this connection it may be worth noting that in the first decade of the century, although there were a fair number of English translations from the Italian published in England, there appear to have been no original Italian publications at all - with the exception, of course, of the first few Italian opera libretti. It does however seem that at times the most unlikely English translation could provide a medium for learning Italian. A translation by George Herbert of the sixteenth-century Venetian Luigi Cornaro's Discorsi della vita sobria had first appeared in 1634. A second translation was made by William Jones in about 1700, and thereafter the work enjoyed great popularity in England throughout the eighteenth century, some thirty editions being published before 1800. In 1768 another, anonymous translation was published together with the Italian original, "with a view of rendering the work serviceable, not only to those who aim at health and longevity, but to such also as are desirous of improving in the Italian language". If even non-literary works, then, could sometimes be a step on the way to learning Italian, it is reasonable to suppose that translations of literary works would usually hold out a yet greater incentive. If, however, one were already competent in the language a translation would be merely superfluous. Thus when in March 1783 John Hoole sent Hannah More (1745-1833) a copy of the preface to his forthcoming translation of the Orlando furioso, she received it without much evident delight, describing it as "an expensive present, since I can now do no less than subscribe for the whole work, and a guinea and a half for a translation of a book from the original is dearish". And when the five-volume work did

arrive she doubted if she would ever read it, since "this great but naughty poet must be read, if read at all, in the original".¹ This somewhat ambivalent recommendation would seem to have sprung not so much from any doubts upon Ariosto's genius as from her general reservations on the suitability of Italian poetry for ladies; these were views she later expressed in her Strictures on Female Education (London, 1799) - although her friend Charles Burney was to take her to task for them, in his typical robust but genial fashion.²

In some of the grammars appearing in the last decades of the century there is a pronounced emphasis on literature - accompanied by an occasional assurance to the learner wishing to learn the modern tongue that it is not so very different from that used by the best writers of the past. "No language in Europe", says Masson in the preface to his Rudiments of the Italian Language (1771), "during the space of five hundred years, hath undergone fewer changes. The language of DANTE and PETRARCH is still spoken and understood in Italy". And in his grammar he provides, without translations, extracts from the Aminta, the Gerusalemme liberata, the Pastor fido, Metastasio's Adriano, and Davila's Historia delle guerre civili di Francia, together with selected letters of Cardinal Bentivoglio and Vincenzo Martinelli. Francesco Sastres, in the second volume of his An Introduction to Italian Grammar, which was also separately

1 Memoirs of the Life and Correspondence of Mrs. Hannah More, edited by William Roberts, second edition, 3 vols (London, 1834), I, 278, 326.

2 Ibid., III, 71-72.

published as An Introduction to the Italian Language (1778), provides therein a complete text of the Aminta. Sastres was later to edit the Italian Mercury; or, a General Account Concerning the Literature, Fine Arts, Useful Discoveries, &c. of all Italy (1789-90) - a periodical launched with a subscription list of nearly two hundred names, and dedicated to the Prince of Wales. Most of the work is presented in double-column pages of Italian text with English translations, the contents including extracts from current Italian periodicals, extracts from Tiraboschi's Storia della letteratura italiana, and notices on new Italian books published in Italy.

Vergani's A New and Complete Italian Grammar (Birmingham, 1791) is another with a strong literary bias, containing a list of some sixty Italian authors, and specimens of Italian poetry, whilst the rules on the nine parts of speech are "exemplified and sanctioned by Passages taken from the best Italian Writers; such as Boccaccio, Bembo, Petrarca, Tasso, Ariosto, Metastasio, etc." Also included is "A Collection of elegant and interesting Italian Letters upon various Subjects", and in the same year as the grammar was published Vergani brought out as a separate publication a greatly augmented collection of letters, Lettere di diversi celebri autori italiani ... per uso degli studiosi in questa lingua (Birmingham, 1791) - encouraged to do so, he says, by the reception given to the small selection in the grammar. In his preface he echoes Masson's words: "Non vi è forse lingua in Europa, che nello spazio di tre, o quattro secoli abbia sofferte minori mutazioni della lingua Italiana. Tutta la differenza consiste nell'Ortografia ..." And accordingly, since the work is intended

for learners of the language, he has modernised the spelling and made slight changes to some constructions. There are fifty-five letters which, although undated, are arranged in chronological order from the sixteenth to the eighteenth century.¹

In the last decade of the century not only did more anthologies of Italian literature become available, but guidance on what to read was never far to seek. In 1793, for example, an Edinburgh literary magazine devoted twelve pages to this, "from a gentleman of literary eminence lately deceased, to a young gentleman who had requested his advice in regard to the proper mode of conducting his studies".²

There are many excellent books written in the Italian language, and it is so pleasing an acquirement, that I think it will add much to your enjoyment through life to make yourself completely master of it; and now that you know the French you will find the study of it rather an amusing exercise than a tiresome task. In a very few weeks you will be able to read it with pleasure; and under the tuition of a good master you will find the pronunciation very easy.

Here follows advice on specific authors. Macchiavelli, Guicciardini, Bentivoglio and Davila are all individually commented upon and commended. The young man should not think of tackling poetry until

1 An informative account of British interest in Italian literature from 1789 to the end of the century, including descriptions of the grammars of Sastres, Vergani and Tournier, is given by Carlo Dionisotti, 'Antologie inglesi della letteratura italiana' in Italian Studies Presented to E.R. Vincent, edited by C.P. Brand, K. Foster, U. Limantani (Cambridge, 1962), pp. 190-208. However, although Professor Dionisotti draws attention to the small selection of letters in Vergani's grammar, he makes no mention of Vergani's larger and separately published selection.

2 The Bee, or Literary Weekly Intelligencer, 15 (1793), 1-12.

he has the benefit of a teacher. "The comedies of Goldoni can be read long before you take pleasure in Tasso or Ariosto". Ariosto is more original but his language more difficult than Tasso - "Open not this book, then, till you are well advanced in Italian literature". The Pastor fido as a poem is delightful, but as a dramatic performance nothing; in rather the same way, Metastasio's characters are uninteresting, but "ever and anon a delightful lyric air occurs, from which the melody of stile alone, is so enchantingly delightful, that I think it is next to impossible for any one not to be captivated with them ... I think you will deem the trouble of acquiring the Italian language abundantly repaid by the pleasure of reading Metastasio alone".

At the end of this article is appended a note by the magazine's editor: "The inhabitants of Edinburgh are particularly fortunate at this time in having such an able teacher of that language as Abbé Tourner, a man of eminent literary talents, a native of Rome; as advantage that can seldom be hoped for in this part of the world". It would be tempting to suggest Tourner as the real author of this anonymous article, were it not for the fact that, in his grammar published the following year, Tourner refers to the article and mildly criticises its writer for his remarks on the Pastor fido.

Tourner's grammar, entitled A New Introduction to the Italian Language (Edinburgh, 1794), shows a similar concentration on literature to that noticeable in Vergani's grammar three years earlier. Besides devoting eighteen chapters to Italian versification, Tourner includes in his preface an account of Italian literature from Dante down to contemporary writers.

Besides appraising each author, he sometimes adds a special word of advice to those beginning the study of Italian. Because many of Boccaccio's words are obsolete, for example, he recommends that several later authors should be read before attempting him, and he thinks that Giannini's recently published selection of Boccaccio's stories (Londra, 1791) "could have been made much more useful if modern words had been put in place of the obsolete ones". Again, he comments that a better choice of Goldoni's comedies could have been made than those "which have been printed in London in three small volumes" - Tournier is here probably referring to the collection published in 1777 and which had been reprinted at least once by this time - and that the editor could have corrected some Lombardisms as well as expunged some indelicacies for the sake of young readers. Evidently Tournier was not too concerned about preserving the original texts of literary works, but rather saw one of the main functions of Italian literature published in England as being to provide a means for learning the language; he was soon to follow his own precepts by bringing out annotated editions, in 1795 and 1796, of Soave's Novelle morali and Tasso's Aminta respectively.

In the same year that Tournier's grammar was published, there appeared William Milns' The Well-Bred Scholar (London, 1794). Milns has a chapter (pp. 550-59) entitled "On the Best Manner of Learning French and Italian", and it is indicative of the status Italian had now reached that an equal amount of space is devoted to each language - the only other languages dealt with being Greek and Latin, in the previous chapter. Most of the chapter consists of "a sketch of the course of reading, which appears to me best

adapted to promote a masterly and critical knowledge of the most admired French and Italian writers". "The Italian Course" contains brief recommendations and notes on individual authors, these being set out in paragraphs headed Fables, Pastorals, Epic Poetry, Lyric and Elegiac Poetry, Dramatic Poetry, Satiric Poetry, Works of Criticism, Epistolary Writing, and History. In this list of twenty-eight names it is a little surprising to note, at this late point in the century, the absence of Dante's.

One rather obscure figure who contributed to the knowledge of Italian literature among the English public at this time was the London teacher F. Damiani - editor of the 1798 edition of Baretti's dictionary. In 1796 he brought out a Scelta di prose e poesie italiane, which was apparently designed for the use of young students of Italian and which seems to be no longer extant. According to a notice in the Monthly Review, the extracts were introduced in graded order of difficulty, and ranged from Metastasio to Dante and Petrarch; the reviewer takes Damiani to task for omitting Boccaccio and Maffei.¹ Damiani was also at this time contributing articles and letters on the subject of Italian literature to the Monthly Magazine.²

Vincenzo Peretti's Guida alla pronunzia e all'intelligenza dell'italiano (Londra, 1798) is, apart from a thirty-page

1 Monthly Review, 24 (1797), 112.

2 One example is his article, in the form of a letter to the editor, giving "a concise notice of the best Italian poets and other writers now living", Monthly Magazine, 4 (1797), 94-98.

"Trattato dell'accento italiano", an annotated anthology, with footnotes often supplying English and French equivalents to difficult words and phrases. Only prose works are included, and range from some novelle from the Decameron to the whole of Goldoni's La Pamela fanciulla.

Of quite another order from any of these anthologies was the six-volume work edited by Leonardo Nardini and Serafini Buonaiuti, Saggi di prose de' più celebri scrittori d'ogni secolo (Londra, 1796-78). This work ranges from the thirteenth to the eighteenth century, each volume containing selections from one century, and has a lengthy subscription list which includes many names from the nobility.

Such a work would not have been viable in any previous decade of the century, and in itself is a sufficient illustration of what profound changes were taking place. Although, as has been seen, there had been no time during the eighteenth century when Italian ceased to be studied, never previously had so many learned the language in order to read the literature. What Roderick Marshall has termed "the full tide" had arrived at last, and its full effects would be felt beyond the century's end.

PART II

Chapter IV

LANGUAGE LEARNING: THEORY AND PRACTICE

Few of the compilers of Italian grammars and textbooks in eighteenth-century England were known to the world of scholarship, but none can have entirely escaped the influence of the theories, and assumptions, of the grammarians and educationists of their day. An account of their work, therefore, calls for preliminary consideration of the prevailing ideas on language learning in general. What languages were learned, by whom and to what end are also questions which need to be answered if the output of the Italian language learning material is to be seen in proper perspective.

The classical languages were strongly entrenched. In that "age of reason" which had begun to set such store upon useful knowledge, one might have expected the traditional studies of Hebrew, Greek and Latin quickly to give way to the learning of modern languages. But it was on the very grounds on which the pre-eminence of the classical languages was later to be challenged - those of utility - that their claims were most confidently asserted. One educationist, writing at the beginning of the eighteenth century and taking as his premiss that the more learned a nation has been in past ages, the more desirable is a knowledge of its language, concludes that Hebrew, Greek and Latin are to be preferred before all other languages: Hebrew because it is "the fountain and original" of the others, and the language of the Scriptures; Greek not only because most of "the terms of art" are borrowed from

it but also because it was used by the Church Fathers as well as by many excellent poets, historians and philosophers; and Latin for both these latter reasons and also because it is the lingua franca of scholars. (In that sense Latin was indeed still a living language in the early eighteenth century). He goes on to stress that a knowledge of languages is not desirable for its own sake, but because it provides the means by which sources of useful knowledge can be tapped.¹

These were the familiar arguments of the times, and they persisted. Forty years later another writer, whilst conceding that for some classes of persons, such as merchants, Greek and Latin are of little use, eloquently restates the case for the classical languages:

Without Latin, the sciences can neither be acquired to perfection, nor successfully conveyed to future generations. We may now make a shift with our translations, but they must all in time decay. Even Pope, Prior, and whoever have most enriched the English tongue, will, like Chaucer, at last be reckoned old, and their obsolete writings, if not entirely useless, be much less regarded by posterity. It is the singular advantage of a dead language to remain unalterable; but did we, by neglecting the Greek and Latin, once destroy the only two we have, learning, like all the spacious monuments of antiquity, would become a ruin, and her courts turn desolate; succeeding ages would know very little of the past, ignorance exalt her solemn head, and men, for want of language, know almost nothing of the innumerable actions and improvements of antiquity.²

It was Latin which held pride of place as the language deemed most fit for scholarly study, to the extent that the unqualified

1 Francis Brokesby, Of Education with Respect to Grammar Schools and the Universities (London 1701), pp. 10-11.

2 James Barclay, A Treatise on Education (Edinburgh 1743), pp. 130-31.

term "grammar" was for long accepted as meaning Latin grammar; there are instances of its being used in this sense until beyond the middle of the eighteenth century.¹

Already in the seventeenth century, however, some educationists whilst never denying the value of the classical languages had been stressing the importance of the vernacular. Their ideas began to find more general acceptance in the following century, and as the status of the vernacular grew it was natural and almost inevitable that an interest in other modern languages would strengthen also. In particular, an interest in the Romance languages had been stimulated by the etymological studies of the seventeenth century and the realisation that these languages were the descendants of Latin. A landmark was the Port-Royal grammar of 1660,² and it is noteworthy that this attempt to frame a universal grammar was written in French, at a time when children were still expected to learn the rules of Latin grammar in Latin itself.³ Claude Lancelot (1616? - 1695), a teacher at Port-Royal, was responsible for bringing out, also in French, "Nouvelles méthodes" for learning Italian (1660), Spanish (also 1660), Latin (1644) and Greek (1655). Of particular interest in the present context is his preface to the Italian grammar⁴ in which he incorporates some

1 Ian Michael, English Grammatical Categories and the Tradition to 1800 (Cambridge, 1970), p. 151.

2 Grammaire générale et raisonnée, contenant les fondements de l'art de parler (Paris, 1660).

3 H.C. Barnard, The Port-Royalists on Education (Cambridge, 1918), p. 38.

4 Nouvelle méthode pour apprendre facilement & en peu de temps la langue italienne (Paris, 1660).

illuminating remarks on the contemporary status and currency of the Italian language, as well as putting forward the rather strange concept of its uniqueness in being simultaneously both living and dead:

Cette Langue a cet avantage, qu'elle est celle de la premiere Ville du monde, comme la Latine, dont elle vient, l'estoit autrefois. Et quoy que la puissance temporelle des Romains soit aujourd'huy beaucoup moindre qu'elle n'a esté dans le Paganisme: on peut dire neanmoins que leur Langue a tant de charmes, qu'elle s'est presque fait recevoir en autant de provinces que la Latine. L'on parle Italien dans la Grece, dans les Isles du Levant, & à la Porte du Grand Seigneur, à la Cour de l'Empereur, & à celle du Roy de Pologne, & de la plupart des Princes d'Allemagne. Et tous ces peuples trouvent cette Langue beaucoup plus belle & plus avantageuse pour se bien expliquer, que leurs Langues naturelles.

La France mesme, quoy que maintenant si amoureuse de sa Langue, & avec raison, ne laisse pas d'avoir une estime particuliere de l'Italienne; & mesme jusqu'à quelques excés: puisque c'est aujourd'huy en quelque façon un plus grand reproche à une personne de la Cour de ne pas sçavoir l'Italien, que de ne sçavoir ny le Grec ny le Latin.

Cette Langue a cela de particulier, qu'au lieu que les autres Langues sont ou mortes ou vivantes, celle cy doit estre considerée toute ensemble & comme morte, & comme vivante: ce qui en rend l'exacte connoissance un peu plus difficile ...

Among notable men of the seventeenth century who stressed the importance of the vernacular and whose views were to influence educational thought in the succeeding century were Comenius, Milton and Locke. Comenius (1592-1670) thought that "First of all the mother-tongue should be learned, and then the language that may have to be used in its place, I mean that of the neighbouring nation (for I am of opinion that modern languages should be commenced before the learned ones). Then Latin may be learned, and after Latin, Greek, Hebrew, etc."¹ Milton, in his tractate

1 The Great Didactic of John Amos Comenius, translated and edited by M.W. Keatinge, second edition (London, 1910), p. 205.

On Education (1644), clearly implies his regard for the vernacular by declaring "And though a linguist should pride himselfe to learn all the tongues that Babel cleft the world into, yet, if he have not studied the solid things in them as well as the words and lexicons, he were nothing so much to be esteem'd a learned man, as any yeoman or tradesman competently wise in his mother dialect only".¹ Milton nevertheless believes that until the pupil is sixteen years old Latin grammar should be at the forefront of the curriculum, and in spite of the regard he shows for "useful" studies, he considers these should be subsidiary to and contributory to the study of languages. John Locke (1632-1704) puts the case for the vernacular quite unequivocally:

To Write and Speak correctly gives a Grace, and gains a favourable Attention to what one has to say: And since 'tis English, that an English Gent. will have constant use of, that is the Language he should chiefly cultivate, and wherein most care should be taken to polish and perfect his Style. To speak or write better Latin than English, may make a Man be talk'd of, but he would find it more to his purpose to Express himself well in his own Tongue, that he uses every moment, than to have the vain² Commendation of others for a very insignificant quality.

It was not that Locke had any intention of denigrating the study of the classical languages, or other modern languages for that matter, as he makes clear quite soon afterwards:

1 Yale Edition of the Complete Prose Works of John Milton (New Haven, 1953-), II (1959), 369-70.

2 The Educational Writings of John Locke, edited by J.L. Axtell (Cambridge, 1968), p. 300.

I am not here speaking against Greek and Latin: I think they ought to be studied, and the Latin at least understood well by every Gentleman. But whatever foreign Languages a Young Man meddles with (and the more he knows the better) that which he should critically study, and labour to get a facility, clearness, and elegancy to express himself in, should be his own, and to this purpose he should daily be exercised in it.¹

Locke's influence on later educational thought was considerable; his Some Thoughts concerning Education (1693) had gone through some score of editions by the end of the eighteenth century. And in that century the ideas of Locke and others on curriculum and methodology caught the attention not merely of the theorists but also of the practical men. One who might fairly be classed in the latter category was the accomplished linguist and teacher of languages Jenkin Thomas Philipps, who in the course of his introduction to a book on language teaching² shows himself fully aware of the continuing tide of reform running from previous generations down to his own:

1 Ibid., p. 301.

2 A compendious way of teaching the ancient and modern languages, formerly practised by the learned Tanaquil Faber ... Second edition (London, 1723). In 1703 there had been published in London Tanneuil Le Fevre's Methode courte et facile pour apprendre les humanités Grecques et Latines, of which Philipps brought out a translation in 1721. The second (1723) edition of this, besides having a fuller text also contained reprints of other educational treatises, as well as an account of "The Author's [i.e., Philipps'] Method of Teaching Languages". This second edition was reprinted in 1727, 1728 and 1750.

In the Reign of King Charles the First, a Reformation of the Schools was in good Earnest going about; and Amos Comenius, a Man born for such purposes (as his many Labours of that kind sufficiently prove) was sent over in the Year Forty One, to direct the Work: but the Troubles of those Times overthrew the Design ... The Famous Milton, and the excellent Mr. Locke, have written Treatises on this Subject: and John Clark, Master of the Publick Grammar-School at Hull, has likewise lately written very accurately on the same Theam, which he calls, An Essay on the Education of Youth. Mr. Solomon Lowe, who now teaches a Boarding-School at Hammersmith, is likewise of the Number of those, who are quite tir'd with the receiv'd Methods, and has lately published a short Scheme of Grammar to very good purpose; and assures us in the Preface to this Work, That he has a Lad not yet eleven Years of Age, who, tho' nine Months before he was a meer Stranger to the Sound of Musa, and Amo, now construes Livy and Virgil very prettily, and is expert in the Fundamentals of French and Italian.

In describing his own method of language teaching, Philipps gives an account of a whole course of tuition imparted to a boy of thirteen who came to him in 1717. He sees motivated learning as essential to progress in language acquisition, explaining to his pupil that without Latin "no Man could pretend ... to be either a compleat Divine, Physician, or a Lawyer ... and that no Art or Science could be learn'd without it".

I hinted to him likewise, that the Latin Tongue had four handsome Daughters, to wit, the French, Italian, Spanish, and Portuguese Languages, all very useful for a young Man, who wou'd put himself forward in the World; and very easy to be attained in a short time, when the Latin is once well understood: For if he could but get the good Will of the Mother, the Daughters would chearfully comply with his Desires. I assured him at the same time, that the Latin was as easie, and attainable as any other Language, if taught in a right Method: But if to some she is still and humoursome, 'tis because she is taught in a preposterous manner, and painted in such hideous Shapes, that many are afraid to accost her ...¹

¹ Ibid., p. 49.

And three years later the pupil was able to demonstrate the efficacy of his master's teaching methods:

'Twas about this time, being May 1720, that the learned Dr. E. (who is skill'd in all the most useful Languages of Europe) happen'd to come into a Place where the Father of this Boy has been employ'd for many Years and seeing the Youth reading a Pastor Fido in Italian, (for we had before read it over diligently, taking to our assistance the Spanish, French and English Version of Sir Richard Fanshaw) he examined the Boy in the Latin, French, Spanish and Italian Languages; and finding him pretty well skill'd in all of them, the Doctor charg'd the Boy's Father to keep him to his Studies ...¹

John Clarke, the Hull grammar school master whom Philipps cites approvingly above, declares that beginning with grammar is one of the "blunders of common teaching".² An anonymous pamphlet³ on language learning published a few years earlier made the same point and suggested alternative approaches. The writer took for granted the need to learn the classical languages as quickly as possible as a key to understanding several arts and sciences. But after eight or nine years spent at grammar school learning "scarcely any thing but Latin and Greek" a boy's knowledge of these two languages when he started at university was not outstanding. One drastic remedy suggested was "Let children just learning to speak be kept in such a Place where they cannot Converse with any but those who speak Latin". The writer foresees that this method will be objected to on the grounds that such children, because they knew no grammar, will later forget

1 Ibid., p. 79.

2 John Clarke, Essay upon the Education of Youth in Grammar Schools (London 1720), p. 13..

3 An Essay upon Education, shewing how Latin, Greek, and other Languages may be learn'd more easily, quickly and perfectly, than they commonly are. (London, 1711). 23 p.

the language or begin speaking and writing it incorrectly, but rejects this as an unsound argument, pointing out that "Grammars were made from Authors, and not Authors compos'd by the Directions of Grammars". If they read the best authors this will compensate for their lack of grammatical knowledge, and even supposing some grammar is desirable, once they know the language they will easily be able to fix any necessary rules in their minds. Another remedy put forward throws some light on the way that (according to the writer) modern languages were taught, for he suggests that Latin be taught in the same way, by conversation lessons:

In England the French, Spanish and Italian Languages are not the Languages of our Country, and spoke by only a few Persons; and yet 'tis evident they are taught in London, and several other Places in the Kingdom, purely by Conversation ... There are indeed some in England, that teach Modern Languages by Grammar: But this is not at all necessary, as is unanswerably evident, from those Persons, who perfectly learn them without it. However, those who reach the Modern Languages by Grammar, only teach their Scholars so much of it, as to know how to decline Nouns and Verbs, and understand some few Rules. For as for the Languages themselves, they are generally taught not by Books, but Conversation, which is found by Experience, to be much the readiest, easiest and best Method of Teaching them.

It is tempting to read into these reformist writings signs of imminent and radical changes in teaching methods and in the curriculum. The fact that dissenting voices can be heard throughout the century making very similar criticisms shows that this would be an over-simplification - indeed so far as methodology is concerned, the emphasis upon grammar grew stronger.¹ As for the

¹ L.G. Kelly, 25 Centuries of Language Teaching (Rowley, Mass., 1969), pp. 213, 221.

curriculum, the status of the classical languages was slow to alter. Thus in 1761 we find Thomas Sheridan describing a boy's Latin and Greek studies in words almost identical with those of the anonymous pamphleteer of fifty years earlier.¹ In a later work² he puts forward his own plan of education; in this English is at the forefront of a curriculum which later takes in Latin and a foreign language. On the study of Greek he has strong views:

It is a language which to most of them who learn it, can be turned to no account. It can be ornamental to none, as none are able to write in it, or converse in it. And there are not ten in a generation, who make themselves sufficiently masters of it to be able to read it with pleasure. I would therefore recommend it [sic] to all who are not destined to the holy office, or the profession of physic, not to waste so much time as even to learn the Greek alphabet.³

Even as the eighteenth century nears its close we find that some practices deplored by reformists of the early decades have not entirely disappeared. In 1794 a London schoolmaster was still able to lament that boys at the very beginning of their studies were being made to learn Latin grammar to the exclusion of their native tongue. But some things had changed, for he describes this as

1 T. Sheridan, British Education (London, 1761), pp. 17-18.

2 T. Sheridan, A Plan of Education for the Young Nobility and Gentry of Great Britain (London, 1769).

3 Ibid., p. 105.

"a custom which should have been discontinued, as soon as Latin ceased to be the only vehicle of useful knowledge, and modern languages began to vie with those of antiquity in the importance of their subjects, as well as in the precision and elegance of their structure".¹

And if the modern languages were now rivalling the classical languages for attention, certainly the status of the English language too had grown considerably during the century - and indeed, as has been suggested, the latter phenomenon was a contributory cause of the former. Proposals during the early part of the century to form an English Academy - an idea which had earlier origins² - inevitably directed attention to the examples of the academies of France and Italy, strengthened the view that modern languages were susceptible to the same rigorous examination and study as the classical ones, and enhanced the reputation of the languages which were being subjected to this treatment. As the scholar William Wotton wrote:

The Care which the Modern Italians have taken to cultivate and refine their Language, is hardly to be believed by a People who have been so careless of their own as the English have been till within these last xxx or xl Years. Volumes have been written against some Letters, and in favour of others.

1 William Milns, The Well-Bred Scholar, or Practical Essays on the Best Methods of Improving the Taste, and assisting the Exertions of Youth in their Literary Pursuits (London, 1794), p. 2.

2 See for example A.C. Baugh, A History of the English Language, second edition (London, 1959), pp. 317-26.

Cardinal Bembo drew up such large and exact Rules for the Italian, that one would have imagined they could not have received any Additions; and yet Castelvetro made an Enlargement which was bigger than the Cardinal's Original Work, to which Salviati thought it necessary to add an Appendix. The Academy della Crusca have been above these c years sifting their Language; and with how great Accuracy and Pains they have examined it, their Vocabulary, which has had several Impressions, with vast Augmentations, from what it was at first, is a convincing Proof.¹

And Wotton goes on to remark that since the foundation of the French Academy, the French language has likewise been the object of care and attention.

As for the controversy between those who advocated the inductive approach to language learning ("Grammars were made from Authors, and not Authors compos'd by the Directions of Grammars") and those who favoured the deductive ("rules first") approach, this debate would in itself focus more attention on modern languages - the first camp citing them as examples of how all languages could be learned through conversation and reading, and their opponents being concerned to apply to them the same methods of grammatical exposition to which the classical languages were subject.

It should here be said that when these eighteenth-century British educationists spoke of "modern languages" they usually meant French and Italian. All the evidence shows that throughout this period French was the language most often taught, with Italian

1 William Wotton, Reflections upon Ancient and Modern Learning, second edition (London 1697), p. 61. (The passage quoted appears again with only slight variation in the third edition of 1705, but is absent from the first edition of 1694).

coming in second place and well ahead of any other foreign language.¹

The reasons advanced for learning French and Italian were often very similar. There is frequent mention of the "excellent Authors" to be read in both languages. A knowledge of both added to a gentleman's interest and pleasure when making the Grand Tour, whilst for the rising commercial middle class they sometimes formed part of a curriculum of new "useful" subjects which could also include mathematics, merchants' accounts, and navigation.

1 That this was the case may be deduced from the admittedly diffuse evidence of contemporary memoirs, from comparative numbers of grammars and dictionaries to be found in the British Library Catalogue of Printed Books, from the presence (or absence) of a given language from available school curricula, and from the remarks of educationists at various times during the century. For the historical background to the teaching of French in the British Isles, see Lambley, The Teaching and Cultivation of the French Language in England during Tudor and Stuart Times (Manchester, 1920), and for its teaching in eighteenth-century Britain see Brunot, Histoire de la langue française, VIII (Paris, 1934), 233-335. On the teaching of modern languages in this period at home and in schools see Hans, New Trends in Education in the Eighteenth Century (London, 1951), 187-188 and *passim*, and for the part played by the dissenting academies in modern language teaching see J.W. Ashley Smith, The Birth of Modern Education (London, 1954), pp. 240-41. Spanish, Portuguese and German were among other languages occasionally learned, although the Hanoverian succession had little or no effect on diffusing a knowledge of German; in 1751 Lord Chesterfield told his son that speaking and writing it well would distinguish him from every other man in England. (The Letters of Philip Dormer Stanhope, 4th Earl of Chesterfield, edited by Bonamy Dobrée (London, 1932), IV, 1665). Signs of growing interest in the German language came in the 1770's - see for example Monthly Review (53), 1776, 359.

Even a young nobleman, it was thought in 1732, should round off his education with such diverse "polite Accomplishments" as geometry, history, music, dancing and optics, and it was assumed that he would already have obtained a considerable knowledge of "Orthography, Arithmetick, French, Latin, Greek, Italian, Theology and Philosophy" - having started his education at the age of six with seven years of grammar, Latin and French. This writer is prepared however to allow the young man during his university years to pursue the course of studies he likes best - "If it be languages, let him apply to the four universal ones, chiefly Latin, Greek, French, and Italian."¹

It may be imagined that the reality often failed to measure up to the ideal, and that the range of subjects actually studied was smaller than the theorists advocated. Similarly without adequate supporting evidence it cannot be assumed that one expressed opinion represents a commonly shared view. To those concerned with following the fortunes of the Italian language it is nonetheless pleasing to find Richard Wynne - Rector of Ayot St. Lawrence and a student of Spenser and Tasso - putting the case for Italian as a subject for study in 1761: "It is much more ancient and harmonious than the French, and has suffered no great alteration for these three centuries past; and therefore ought to be preferred to the latter by the English, &c. as it was in Spenser's and Milton's time, when poetic genius was much improved by reading

1 Costeker, The Fine Gentleman: or, the Compleat Education of a Young Nobleman (London, 1732), pp. 17-29.

Italian authors".¹ And Martin Sherlock, writing in 1781, tells us that "Every man of birth in England goes through a course of Latin, Greek, French, Italian, Science, and makes the tour of Europe";² at about the same time Vicesimus Knox is describing French as indispensable to the scholar and useful for the businessman,³ whilst "Italian is very desirable to a scholar; but it is not usually taught in schools. He that understands French and Latin will be able to teach it himself, for it is very easy to read it and understand it, if not to speak it".⁴

But it would be incautious to take quite literally Martin Sherlock's word for what "every man of birth in England" studied in the seventeen-eighties, as is suggested by some counsel given by Peter Williams - Welsh divine and grammar school headmaster - to an imaginary young gentleman going to university. It must be conceded that not every young gentleman at university would be a man "of birth", but Williams nevertheless provides some grounds for doubting the complete truth of Sherlock's curriculum, at least so far as Italian is concerned. After advising his young gentleman to spend some time on French - some knowledge of which he assumes he already has - he continues:

1 Richard Wynne, Essays on Education by Milton, Locke, and the Authors of the Spectator, &c. To which are added, Observations on the Ancient and Modern Languages (London, 1761), pp. 213-14.

2 Martin Sherlock, Letters on Several Subjects, 2 vols (London, 1781), II, 72.

3 Vicesimus Knox, Liberal Education, second edition (London, 1781), p. 145.

4 Ibid., p. 150.

You modestly ask my opinion with regard to your learning Italian:- If my opinion has any weight, I would by no means advise you to it: You have at this time enough on your hands; and you should pay chief attention to those studies, whose end is to strengthen and enlarge the Powers of Reason. For my own part, I see not the wisdom of filling one's head with more foreign languages than what may be of use for some particular occasion, or conducive to one's real improvement. However, the study of it, was it only for the sake of being able to read the Inferno of DANTE, the so much admired Author of Chaucer and Milton, and who is reckoned the Father of Modern Poetry - I say, the studying it, was it only for this, may, at some future period, be an agreeable amusement.¹

William Milns exemplifies yet another contrasting approach: at the end of his voluminous The Well-Bred Scholar (London 1794), he has a chapter entitled "On the best manner of learning French and Italian" in which he devotes equal attention and space to both languages. For both he prescribes a reading course in their literatures, and - again in contrast with Williams who thinks ability to read the Inferno one of the best reasons for learning Italian - makes no mention whatsoever of Dante, although tabulating and commenting on a score of other authors from Petrarch, Ariosto and Tasso down to Metastasio, Goldoni and Barette.

Milns' The Well-Bred Scholar may serve as a fitting close to this brief survey of language learning in the eighteenth century, exemplifying as it does the moderately progressive view of an educationist during its last decade. For Milns the native tongue is of supreme importance, but he tells his readers at the outset that "Other languages, particularly those of ancient Greece and Rome, with the more fashionable ones of France and Italy, have

1 Letters Concerning Education: Addressed to a Gentleman Entering at the University (London 1785), pp. 154-55.

undoubted claims to our regard".¹ The fact that his chapter on French and Italian is preceded by one on Latin and Greek is a sufficient indicator of the continued prestige of the classical languages. He describes French and Italian as "fashionable", and most people undoubtedly looked upon modern language learning as a less serious pursuit than the study of the classical languages. To possess a knowledge of Italian was "an Ornament", or polite accomplishment, and learning it is sometimes described as an amusement. Nevertheless, as has been seen, before the century opened William Wotton was pointing to the prestige which the labours of the Accademia della Crusca had won for the Italian language, and to Costeker in 1732 it was already one of the "four universal languages". Later, the "many excellent Authors" became a growing incentive for learning Italian. At the beginning of the century the Italian language had been studied in the British Isles far less than the French, and had subsequently suffered more vicissitudes, but now, by the last decade, it seemed ready to establish itself as a serious rival.

¹ Op. cit., p. 25.

Chapter V

VENERONI'S "ITALIAN MASTER"

Of the seventeenth-century predecessors of the grammars to be discussed here, those originating in England have already been listed and described by Spartaco Gamberini.¹ The only Italian grammarian there of distinction in that period was Giovanni Torriano, his last grammar being included in his The Italian Reviv'd (London, 1673; another edition, 1688) as well as in his Vocabolario italiano ed inglese (London, 1659; another edition, 1688). This grammar, like his dictionary, would therefore have been used in the early years of the eighteenth century until superseded by more up-to-date works.

Of far greater importance, however, insofar as its influence on later Italian grammars is concerned, was a work originally published in France: Veneroni's Le maître italien (Paris, 1686). This grammar was a landmark; later compilers of Italian grammars mention it constantly - either in praise or in condemnation. More than a dozen English editions or reprints of it appeared during the eighteenth century, and grammars modelled on it were produced until at least the middle of the nineteenth century. A yet earlier French seventeenth-century work which was to appear in England in the following century is the grammar emanating from Port Royal:

¹ Lo studio dell'italiano in Inghilterra nel '500 e nel '600 (Messina, 1970).

Nouvelle méthode pour apprendre facilement et en peu de temps la langue italienne (Paris, 1660).

The English version of the Port Royal grammar will be considered later, in its chronological place, but such was the popularity of the Veneroni grammar that it will be appropriate to treat it separately, and to follow its fortunes throughout the eighteenth century.

Giovanni Veneroni's real name was Jean Vigneron; he was born at Verdun in 1642 and died in Paris on 27 June 1708. After making a study of Italian he went to Paris to teach it, masquerading as a Florentine; he is said to have had many pupils and to have done much to awaken the taste for Italian literature in France.¹ He won royal favour, and was accorded the title of "Secrétaire-interprète du Roi". He compiled an Italian and French dictionary, and translated into French the letters of Loredano and those of Cardinal Bentivoglio, but it was Le maître italien which brought him highest acclaim. The Italian, Latin and French tributes which preface this work - although they might fairly be said to rival one another only in their banality - succeed in conveying the impression of a man of some repute in his own day:

¹ Dictionnaire universel, historique, critique et bibliographique, 9e ed. (Paris, 1810-12).

PER I SUBLIMI INSEGNAMENTI DEL SIGr GIOVANNI VENERONI.
MAESTRO INSIGNE DELLA
Toscana Lingua.
SONNETTO

Favola fù che al suon de' chiari accenti,
Mura a Tebe inalzasse il Rege Anfione,
Istoria è ben che inalzi Venerone,
Mole di meraviglia entro le menti,

Spiega in voci crudite alti portenti,
Che Semostene cede al paragone,
Onde tesson per lui verdi corone,
Palla, a Mercurio ad onorarlo intenti.

De' Toscani concetti, è centro, è fonte,
Quindi non sia stupor se in nobil cura,
Avvien, che sovra noi s'erga, o sormonte.

Così l'arte convinta, è la natura
A varcar Lete s'è formato un ponte,
Per cui poggia l'Olimpo e'l Ciel misura.

Marco Antonio Romagnesi.

AL MERITO SUBLIME
DEL SIGr. GIOVANNI VENERONI

Post opus exactum debetur gloria, Doctis
non VENERONUS eris, sed VENERANDUS eris.

ALM 2

Bigorge di Bras.

A MONSIEUR DE VENERONI,
Secretaire & Interprete du Roy.
ACROSTICHE.

VENERONI n'est pas un esprit ordinaire,
En vain sa modestie ordonne de nous taire.
Notre admiration malgré ses envieux
Eclate, & son renom fait du bruit en tous lieux.
Rome, ainsi que Paris, admire son génie,
On le voit au desus des fureurs de l'envie,
Ne sçait-on pas qu'il est par un auguste choix
Interprete éclairé du plus grand de nos Rois.

Girault de Sainville.

Further, if less strident, praise for Veneroni's grammar was
to follow in later years, particularly from those who edited
subsequent editions, as well as severe criticism from those who

compiled rival grammars. For the moment it will suffice to contrast with these eulogies Baretti's sour comment made nearly a century later:

Ognuno sa come del Veneroni vanno a stampa varie grammatiche tutte cattive e un dizionario italiano e francese che è una molta perfida cosa. Chi egli si fosse, io nollo so: italiano so che non era.¹

Nevertheless, the extraordinary success of Veneroni's Italian Master is undeniable. For this reason, and in view of the fact that the basic arrangement of its material remained virtually unchanged from the earliest French editions down to those published in Victorian England, a skeleton plan of a typical edition is appended; pagination is given as an indication of the proportion of space assigned to each topic.²

Introduction to the Italian language for those who know no Latin.
[Outline of grammar and meaning of grammatical terms, with examples in the native language and in Italian.] Pp. 1-28.

FIRST PART

Italian pronunciation.	Pp. 29-39.
Chapter I. Articles.	Pp. 40-52.
II. Nouns.	Pp. 52-71.
III. Pronouns.	Pp. 72-87.
IV. Verbs.	Pp. 88-180.
V. Participles.	Pp. 181-183.
VI. Adverbs.	Pp. 184-195.
VII. Prepositions.	Pp. 195-197.
VIII. Conjunctions.	Pp. 197-199.
IX. Interjections.	P. 200.

1 La scelta delle lettere familiari, a cura di Luigi Piccioni (Bari, 1912), p. 133.

2 The edition from which this pagination has been taken is Le maître italien, dans sa dernière perfection. Revû, corrigé & augmenté. Où l'on trouve tout ce qui est le plus nécessaire, pour apprendre facilement & en peu de tems, la langue italienne ... Nouvelle édition. Paris, 1737.

SECOND PART

Treatise 1. On Italian spelling.	Pp. 201-210.
2. On the Italian accent.	Pp. 210-216.
3. On Italian syntax.	Pp. 217-245.
4. Remarks on some verbs and prepositions.	Pp. 245-257.
5. On composition, and rules for speaking and writing Italian well.	Pp. 258-271.
6. On poetic licence; synonyms for gods.	Pp. 271-282.
7. On vulgarisms and obsolete words.	Pp. 283-286.

THIRD PART

1. Nouns most necessary to know [classified list].	Pp. 288-337.
2. Verbs most necessary to know [classified list].	Pp. 338-349.
3. Familiar dialogues [18 conversations with facing translations].	Pp. 350-385.
4. Phrases [classified].	Pp. 386-400.
5. Jests, stories and proverbs.	Pp. 401-449.
6. Anthology of Italian poetry.	Pp. 450-462.
7. Modes of address in correspondence.	Pp. 463-477.

To some editions Veneroni appended an Italian-French and a French-Italian vocabulary, together with examples of commercial letters, thus creating bulky little (duodecimo) volumes of well in excess of 600 pages.

French editions of Le maître italien are not uncommon in British libraries and private collections, and some no doubt continued in use even after English translations became available. The first of the latter, published in London in 1711, is entitled The new Italian grammar: or, the easiest and best method for attaining that language. Revis'd, corrected and enlarg'd, in this last edition, by the Author, Signor Veneroni, Italian Secretary, and Interpreter to the present French King. Done into English, with farther improvements, by Mr. Uvedale.

"Mr Uvedale" was, as is apparent from the signed dedication, Thomas Uvedale. He was the same Thomas Uvedale as the translator of Philip de Comines, born in 1650 and the brother of Robert Uvedale the botanist.¹ That he was connected with the law is shown from the mention in the dedication which is made to "Nathaniel Axtell of the Inner Temple, Esquire" of "the celebrated Roscommon, who was both an Honour and an Ornament to our Profession".

Uvedale had done little more than translate an edition of The Italian Master which had already been revised by Veneroni himself, but at least he seems to have done some shrewd thinking about the likely market for the grammar, and shows in the course of his dedication that he was under no illusions concerning the amount of scholarly interest in the language then current among his countrymen:

'Twould be needless to entertain you here with a long Criticism of the Graces and Beauties of the Italian Language, since I presume you are already sufficiently acquainted with 'em; I shall therefore content myself with only saying, in general, that by its inexpressible Delicacy and Softness it seems to have been design'd purely for Musick, Love and Poetry; a Language fram'd on Purpose to charm and bewitch the Heart; - and, in short, a Language, which for Sweetness and Harmony is as much superior to the French, notwithstanding the fulsome Ecomiums of the Gallick Writers, as that is to Dutch, or Welsh.

1 On 3 October 1730 at Henley's Oratory in Lincoln's Inn Fields, a collection was held "for the Relief of an ingenious Gentleman reduced to Misfortunes, and oppress'd with bodily Infirmities, as well as Age. He was the Translator of Philip de Comines, and Signor Veneroni's Italian Grammar ..." See Graham Midgley, The Life of Orator Henley (Oxford, 1973), p. 96. For an account of the family connections, see G.S. Boulger, "Robert Uvedale", Journal of Botany, 29 (1891), 9-18.

There is certainly Incantment in the very Sound of it, and therefore I don't wonder that a Passionate Admirer of it heretofore was of Opinion, that the Serpent made use of it in Paradise, to Ruin and Seduce our Mother Eve.

Whether my own Sex will think themselves oblig'd to me for my Care and Pains of putting Veneroni's Grammar into an English Dress is very uncertain; but I have some Reason to hope the Fair Ladies, for which this Version was chiefly intended, will crown 'em with a favourable Acceptance, since I have endeavour'd to give 'em so easie and expeditious a Method of learning so Agreeable and Charming a Tongue, the Knowledge of which will not only Inspire their Bosoms with a peculiar Warmth and Tenderness, but also heighten and improve the Pleasure they take in Opera's and Italian Airs, unless they are as fond of being diverted in an unknown Tongue, as the Papists are in [sic] praying in one ...

In 1728 the work was published again, but this time under the title of The Italian Master, and incorporating Veneroni's dictionary, "now first translated into English, by Edward Martin Gent. Professor of the Modern Languages in London" - that is, the new editor had supplied Italian-English and English-Italian vocabularies based on Veneroni's Italian-French, French-Italian ones. He is an obscure figure, who in dedicating the grammar to the Reverend Doctor Harris, His Majesty's Professor of Modern Languages in the University of Cambridge, begs his pardon for making the dedication at all, being "one who is unknown to your Person". The dedicatee was apparently a man of no great distinction either,¹ but it is significant that Martin is directing the same work to a quite different market from the one Uvedale had exploited. In his Preface he notes that

1 Oscar Browning, 'King's Scholars in Modern History and Modern Languages, 1724-1727', Cambridge Review, 25 November 1897, 117-19 (p. 117).

The good opinion which the Judicious have had of Signor Veneroni's Italian Grammar, the unanimous approbation of both our famous and learned Universities, where it is for the most part used, the great Inquiry which has of late been made for it, were sufficient Motives for publishing this New Edition, which I may venture to say has several Advantages beyond any of the former, besides being enlarged with a Copious Dictionary, never before printed in England.

This edition of the grammar must have met with success, for it was re-issued the following year.

It will be convenient to note here that in 1724 - that is, between the 1711 and 1728-29 editions of The Italian Master - there had also appeared in London an edition of Veneroni's shorter grammar, the Nouvelle méthode ... (Paris, 1688). It was not translated - presumably because its editor's knowledge of English was insufficient for the purpose - and is entitled Nouvelle methode pour apprendre la langue italienne avec grande facilité et en tres peu de tems. Exactement revue, corrigée & augmentée d'une quantité de noms, de verbes, de règles, & d'observations, sur les difficultés de la langue italienne ... Par Joseph Stanglini: Professeur de langue italienne. A Londres ... 1724.

There is a facing engraved title page with slightly different wording, giving the additional information that the work was "Premièrement composée par le Sieur Veneroni" and that the present edition has been printed at Stanglini's expense. In the course of a dedication "A Monsieur Richard Grosvenor, Chevalier Baronnet, Membre du Parlement", Stanglini notes that

Entre les Ouvrages que le fameux Veneroni nous a laissé, le plus Excellent est la Nouvelle Méthode pour apprendre facilement l'Italien, qui est la meilleure, & la plus courte qui ait encore paru ... Les exemplaires de cette nouvelle Méthode étant devenues très rares, j'ay cru rendre Service au Public en la faisant imprimer de nouveau.

And in his Preface he tells his readers he is aware that there are certain so-called teachers of Italian in town who profess contempt for the Nouvelle méthode without ever having seen it; they would be better advised to use it themselves to learn something of what they claim to teach, and to make a more honest living. He then gives his address in St. Martin's Lane for the benefit of readers who wish instruction in the Italian language, which he says he has long had the honour of teaching in many of the most illustrious households in the Kingdom.

The fact that this textbook was in French would probably not deter many of its potential users, at a time when French culture was so highly regarded, and it would seem that Stanglini had excellent prospects of recouping his printing costs, judging from the influential names in the subscription list prefixed to the grammar. This consists of one hundred names, headed by "Her Royal Highness the Princess of Wales, ten Books; Their Highnesses the Princesses, six Books; Son Altesse Sérénissime Frederic Duc de Saxe Gotha, huit Exemplaires; Son Altesse Sérénissime le Prince Guillaume de Saxe Gotha, quatre Exemplaires". Nearly half the remaining names are persons of the nobility, many of whom are connected with the opera; in this latter category are also to be found the names of Attilio Ariosti, Bononcini, Cuzzoni, Handel and Heidegger.

This was the only version of Veneroni's Nouvelle méthode ... to appear in England - just as, curiously enough, the original edition of 1688 seems to have been published only once in France, being preceded and followed there, as in England, by editions of Le maître italien. The appearance of the Nouvelle méthode ... is quite different from that of Le maître italien; as a large quarto of only some 180 pages it would doubtless have presented a less forbidding aspect to the aspiring student, although in practice it was probably less convenient to use. And not only is there far less text but the material is differently arranged - the main vocabulary lists, for example, coming near the beginning and occupying a good proportion of the whole work (nouns, pp. 16-49; verbs, pp. 66-129).

As for Le maître italien, the flow of reprints, re-issues and new editions continued. In 1762 was published the following work, which from its title would be assumed to constitute an edition of the Nouvelle méthode ..., but which in fact was nothing other than a translation of a revised edition of Le maître italien:

A new method of easily attaining the Italian tongue, according to the instructions of Signor Veneroni; with a French and English translation: enlarged with many rules necessary to be known; and corrected according to the modern orthography; dedicated to the Right Honourable John, Earl of Westmorland, Baron le Despenser and Burghersh, and Chancellor of the University of Oxford. By David Francesco Lates, Master of the French, Italian, Spanish, Portuguese, Hebrew and Chaldee languages, &c. and who, by permission of the Vice-Chancellor, teaches them in the University of Oxford. London ... 1762.

On the basis of this title one might readily assume that, notwithstanding some derivative element, Lates could legitimately be regarded as the true author of this work - a false impression which its entries in the British Library Catalogue and Library of Congress National Union Catalog do nothing to dispel. Moreover Cecil Roth, in his otherwise highly informative article "An Italian family in Oxford in the eighteenth century",¹ comments that "This edition is described as 'enlarged and corrected', from which it appears that it was preceded by another, no copy of which however is to be found either in the Bodleian or the British Museum libraries", and it is evident from the way he then goes on to comment on various features of the grammar that he regards Lates as being primarily responsible for them. The reason however why no preceding edition by Lates could be found is that there was no previous edition by him, the words "enlarged and corrected" being themselves part of the translation from the title of the Basle, 1760 edition of Le maître italien.² Lates, far from being the author of the grammar, was hardly even an adaptor, and could be more truly described as its mere translator. Although the work is scarce today, he seems not to have been slow in promoting its sale, for it is described as being "Printed for the Author; and sold by John Rivington, in St.-Paul's-Church-Yard; by the Author, in Gloucester-Green, by Mr. Prince, Mr. Parker, and Mr. Fletcher, in

1 English Miscellany, 9,(1958), 163-71.

2 Le maître italien, ou la grammaire de la langue italienne de Veneroni, augmentée de plusieurs règles très nécessaires et corrigée selon l'ortographe moderne; ... À Basle ... 1760.

Oxford; and by Mr. Merill, in Cambridge"; and there is a subscription list containing over five hundred names of members of Oxford and Cambridge universities - about three-quarters of these being from Oxford.

Only one year later, in 1763, an anonymous editor-translator¹ brought out another edition of Le maître italien, which he makes no bones about describing as such, though with some additions of his own; and when in the preface he speaks of "the former translation being out of print", he is certainly not referring to Lates' edition, which he ignores altogether. His own is entitled The complete Italian master; containing the best and easiest rules for attaining that language. By Signor Veneroni, Italian Secretary to the late King. Newly translated from the last Dutch edition, revised and improved from that of Basil, with considerable additions and improvements by the translator. Unlike Lates' grammar, this one included the dictionary - now revised, probably for the first time since Edward Martin appended it to the Italian Master of 1729. Besides the improvements made by the Dutch edition, the translator states in his preface that he has added

1 Marshall, who mentions only the second (1778) edition, says the translation was "probably by Bottarelli" (Italy in English Literature, p. 156), and although he gives no reason for this statement it may be significant that J. Nourse of the Strand who printed the 1763 and 1768 editions was also the printer for both Bottarelli's New Italian, English and French Pocket-Dictionary (1777) and his Exercises upon the different Parts of Italian Speech with references to Veneroni's Grammar (1778).

I. An introduction to syntax. II. A treatise on expletives, compound words, capitals, and stops. III. An essay on Italian poetry, or a treatise on the Italian versification, the different composition in verse, and poetic licences. IV. An intire reformation of the dictionary, which was so shamefully incorrect in the last English edition, and stuffed with such a multitude of barbarous words, that it might almost with the same propriety have been called a dictionary of the Spanish or Portuguese as of the Italian language. By the latter, it is obvious we mean the Tuscan dialect, all other being reckoned mere jargons, and never used by Italian writers of any note. The barbarous terms we have therefore expunged, and substituted between three and four hundred words in their stead, taken from the celebrated dictionary of the Crusca, by which we have been directed in reforming, or rather compiling the dictionary. Upon the whole, we are not afraid of the charge of vanity, in declaring this to be the completest edition of Veneroni's grammar, and we flatter ourselves, that it will contribute to preserve the reputation, which the author has so long enjoyed, of being the best practical master of this elegant and harmonious language.

In 1778 the same editor-translator brought out a revised edition, which had been "compared with the last Lyons edition":

Such is the reputation of Veneroni's Grammar on the Continent, and so great the number of those who wish to be able, not only to understand, but to speak the Italian language, that very material observations upon that work have been published abroad since our last edition of it in English. This consideration, joined to that translation's being out of print, has induced us to offer to the public the following New Edition, in which we have combined the fruits of our own enquiries and remarks with of learned foreigners. We have improved and enlarged the Vocabulary from the Dictionary of La Crusca ... we have likewise added some new Grammatical Observations on the Italian language; with Remarks on the Letters of the Alphabet; a new Dialogue; and lastly, New Phrases, Letters, and Stories ...

A further edition was published in 1798, but without the dictionary appendix, and with only minor alterations in the text.¹

1 A common practice in editions of Le maître italien was to give an impression of modernity merely by updating the model commercial letters; thus, for example, there are several letters in the 1798 edition whose texts are identical with those of the 1763 edition, with dates in 1794 substituted for dates in 1762!

In 1778 F. Bottarelli - who, as noted, may well have been the anonymous editor of the 1763, 1778 and 1798 editions of The complete Italian Master - brought out his Exercises upon the different parts of Italian speech; with references to Veneroni's Grammar. To which is subjoined, An abridgement of the Roman history, intended at once to make the learner acquainted with history, and the idiom of the Italian language. By F. Bottarelli, A.M. London ... 1778. In introducing the work he remarks that despite all the praiseworthy attempts to further the study of Italian, beginners have been left without "proper helps" which he now proposes to provide, with "these exercises upon the Italian Syntax of Veneroni's Grammar" aiming to cover all the difficulties, idiomatic expressions, rules and exceptions.

The broad divisions of Bottarelli's 195-page work are: Pp. 1-8, "On the Accidence of Verbs"; pp. 8-96, "On the Rules of the Italian Language, with References to Veneroni's Grammar"; pp. 97-195, "An Abridgement of the Roman History". There are frequent connecting references to relevant pages in The Italian Master. Interlinear basic Italian vocabulary is provided throughout, both to save the student the trouble of consulting a dictionary and to avoid the possibility of his going to a faulty source; at the same time, once a word has been given it is often deliberately not repeated, in order to stimulate his memory. In the "Abridgement of the Roman History" the vocabulary is provided in footnotes. The following examples may serve to illustrate these characteristics.

[From the first division, on verbs]

The following verbs in ire are irregular. See Gram. p. 140.

I had appeared, thou hadst uttered, he had buried [etc.]
 • comparire proferire seppellire [etc..]

[From the second division, "On the rules ..."]

On Comparatives. See Gram. p. 53.

France is larger, and more powerful than Italia.
Francia grande potente Italia

Virgil wrote more than any other poet.
Virgilio scrivere qualunque altro poeta^(b)

(b) [Footnote] See Gram. p. 45, on words ending in a of the Mas.

[As this second, main, division progresses the exercises become longer and there is recapitulation; thus pp. 94-96 comprise a section headed Upon most Prepositions which contains some groups of connected conversations, and begins:

I rather chuse to live in the country than in town especially at
amare meglio vivere campagna città sopra tutto

Florence.	Therefore I intend to set out to-morrow for my castle,
Firenze	Perciò fare conto partire domani castello

and then I will send my eldest son to Sicily, for the summer.
e poi mandare primogenito Sicilia estate
 figlio

[From the beginning of Chapter I, "Of the Origins of the Romans",
of the third division, "An Abridgement of the Roman History"]

All Nations^a seem^b willing to^c derive^d merit^e from the splendour^f of their originals^g ...

[Footnotes] ^anazione ^bparere ^cdesideroso ^dtrarre ^emerito ^fsplendore
^goriginale

Combined with The Italian Master, these Exercises of Bottarelli's would have been well suited both for self-tuition and for any teachers lacking either the imagination or the energy to devise their own. In 1780 they were re-issued from Dublin, and appeared

in a second London edition in 1789 - evidence therefore not only of their own utility, but also of the continuing popularity of Veneroni's grammar.

Had Veneroni's work not been so popular, the compilers of rival grammars would have spent less time castigating it. It is true that most of them seemed to feel it incumbent to make some reference to their predecessors, and to explain why their own work was so necessary, although accusations of deficiencies were more often stated in a general way than particularised. The complaint most commonly made against Veneroni was that his grammar had originally been written for Frenchmen learning Italian, and could therefore never be ideal for English-speaking students of the language. And yet the longest and most searching attack on Veneroni to be made in England appeared in an Italian grammar which itself was written in French: Vincenzo Peretti's Grammaire italienne, first published in London in 1795.

In a work comprising 396 pages, Peretti devoted no less than fifty-one pages to "Remarques sur la Grammaire de M. Veneroni, qui peuvent servir d'introduction à l'étude de la langue italienne".

Peretti had lived in London for two years when he wrote these Remarques, and before that had spent several years in Paris. In both places, he says, he had noticed that Veneroni's grammar was the one most used by people learning Italian, and so often had it been reprinted, enlarged and revised that some people looked upon it now as being not merely free of all faults, but as having reached absolute perfection. During discussions on the Italian language Veneroni had been quoted to him as an authority; at first the name was quite unknown to him, Veneroni never having enjoyed the

slightest standing among grammarians in Italy. Out of curiosity he obtained one of the best editions - the Paris edition of 1787 - and went through it carefully. He did find "de bonnes choses", but on comparing its rules with true principles, and with the language as taught and spoken in Italy, far from discovering a grammar dans sa dernière perfection, & qui contienne tout ce qui est nécessaire pour apprendre la langue italienne, as was claimed, he found substantial mistakes in the rules, and "des choses inutiles" in the grammar which at the same time left many necessary things unsaid.

He knows many will think ill of him for finding fault with a grammar which enjoys such a high reputation. But Italian is one of those highly developed languages whose principles have now been established, by their grammarians and by the Accademia della Crusca, to the full satisfaction of all Italians. Veneroni's rules are good insofar as they comply with these principles, and bad insofar as they deviate from them. Veneroni's grammar requires the approval of the Italian nation, and this is just what it does not have, since it is totally unknown there. Admittedly though, Veneroni's grammar is one of the best to be found outside Italy; he himself has advocated it in preference to any other, mainly because of the section on verbs - a matter commonly poorly treated by grammarians. But when undoubted faults exist, which could lead others into error, why not uncover them? He, Peretti, would not object to being told his own. Nor is he the only person to have been struck by these deficiencies; some of Veneroni's editors, such as Minazio and Placardi, have indeed touched upon them, but "d'une main tremblante". Yet others have seen them too, but not everyone cares to say what he thinks, let alone commit it to print.

Peretti now begins to work systematically through Le maître italien, quoting page numbers from the 1787 Paris edition to which he has already made reference, and occasionally appealing to the authority of Buonmattei,¹ Corticelli,² or Salvini³ in support of his comments. He devotes eighteen pages to Veneroni's "Les règles de la prononciation", quoting the latter's rules for the pronunciation of individual letters, and showing where the directions for pronunciation are obscure or in his opinion quite wrong. He deals similarly with Veneroni's grammatical rules and observations, first quoting one, and then following it with his own "Remarque", which often extends to a page or more. His general criticism that Veneroni is out of date is reiterated; comparing Veneroni's treatment of a group of irregular verbs with that of Buonmattei, Peretti comments:

Or, en lisant ce parallèle, on diroit que M. Vénéroni vivoit à trois siècles de nous, ou au moins cent ans avant Buonmattei; cependant c'est tout le contraire; & M. Vénéroni vivoit au commencement de ce siècle, c'est-à-dire dans un temps où la Grammaire de Buonmattei (qui vécut au commencement du siècle passé) étoit déjà répandue dans toute l'Italie, & elle jouissoit de la réputation dont elle jouit encore de nos jours. Je ne m'arrêterai pas à faire des reproches à M. Vénéroni d'avoir mal posé les infinitifs de ces verbes (ce qui est pourtant si nécessaire à une grammaire) en faisant usage des infinitifs qui étoient vieillis cent ans avant lui. Je suis seulement surpris qu'il n'ait pas su profiter de la manière de les poser qui étoit communément reçue de son temps en Italie.

1 B. Buonmattei, Della lingua toscana (Firenze, 1643).

2 S. Corticelli, Regole ed osservazioni di lingua toscana ridotte a metodo (Bologna, 1745).

3 Anton Maria Salvini (1653-1729), a compiler of the Crusca Vocabolario.

The final part of Peretti's "Remarques" is devoted to Veneroni's "Vocabulaire portatif" which forms the last part of some editions of Le maître italien. He contents himself with singling out upwards of one hundred words in the section A-M, remarking that his aim is not to make a complete correction of the vocabulary but only to comment on it, so that the words he has picked out are merely a selection. Here his pages are in double columns, Veneroni's vocabulary to the left and Peretti's comments to the right, as for example:

Caneva, cave

Le mot caneva n'est pas Italien; & il paroît qu'il vouloit dire canova; & alors ce mot signifie la chambre où l'on garde la provision de l'huile & d'autres choses à manger, c'est-à-dire le cellier.

Carraro, charretier

Ce mot n'est pas Italien; & charretier se dit carrettajo ou carrettiere, & non carraro.

This sustained onslaught of Peretti's on Le maître italien had no noticeable effect on Veneroni's popularity. Another London edition in French was brought out in 1800 by the editor and teacher Romualdo Zotti, with the title Grammaire françoise et italienne de Veneroni. Zotti had too much respect for Veneroni, he says in his Avertissement, to think of publishing the work under his own name.

Plusieurs Editions données consécutivement de la Grammaire Italienne de Veneroni attestent suffisamment la préférence que le public a constamment accordée à l'Auteur sur ceux qui jusqu'à présent ont travaillé dans le même genre. Cependant les fréquentes incorrections de son style, le peu d'ordre et de méthode qui regnoit dans son ouvrage, l'obscurité, dont ses définitions étoient quelque fois remplies, n'ont pas empêché de le faire rechercher. J'ai tâché dans cette édition

de faire disparoître ces défauts; suivant les observations de Buonmatei, Corticelli et autres Grammairiens, et sur tout selon l'usage des bons Ecrivains d'aujourd'hui ...

Zotti also removed Veneroni's Vocabulaire, on the grounds that it was a relatively small one containing a number of faults, and replaced it with classified wordlists. But structurally all was very much the same, and could the users of editions of Le maître italien of a century and more earlier have seen Zotti's version, they would have found - apart from its inclusion of Maffei's Merope and Metastasio's Demafoonte - little to surprise them.

Veneroni's was only one of some two dozen Italian grammars published in the British Isles during the eighteenth century, yet no other enjoyed such sustained popularity - a popularity which had started before, and continued beyond, this period. It was certainly a better grammar than some but not markedly better than all, and its high level of success probably resulted not so much from its intrinsic merit as from the sheer good fortune of having won a solid reputation before it had to meet any serious competition. This seems the most likely reason why, for many an eighteenth-century Englishman, Veneroni and Italian grammar were virtually synonymous terms.

Chapter VI

GRAMMARS AND READERS

In presenting this review of Italian grammars and readers used by the eighteenth-century English-speaking public, I have kept in mind the purpose of my thesis as stated in the Introduction. I have therefore regarded as relevant any general information which could be discovered on the compilers of these works, and particularly on their status as indicated by any dedications and subscription lists. Any evidence which could be derived from the titles or authors' prefaces about the kind of readership the works were designed for seemed to merit attention, as did any remarks about the current standing of the Italian language with the public at large - with due allowance made here for bias on the part of the authors. Although I shall occasionally refer to the methodology of a particular work in the course of a brief general description of it, or when the methodology could throw further light on the main objects of this enquiry, I have assumed comparative methodology per se to be outside the scope of this investigation.

Since the titles of the works to be considered here are all fully transcribed in the alphabetical list in Appendix A, to avoid needless repetition I shall cite them only by author, brief title, place of publication and date, except when it becomes necessary to draw attention to some particular aspect of a title, author statement or imprint.

The extraordinary and persistent success of Veneroni's Italian Master has already been described. It should be remembered that the works now to be considered were published against the background, as it were, of the dozen or so editions and reprints of The Italian Master which went on appearing at intervals throughout the eighteenth century.

The first grammar to appear in that century was Ludovico Casotti's A New Method of Teaching the Italian Tongue to Ladies and Gentlemen (London, 1709). Casotti was a Protestant clergyman - describing himself as "Italian Minister, and Professor of the Italian Tongue". In dedicating his work to "The Right Honourable Henry, Baron of Shelburne, in the Kingdom of Ireland"¹ Casotti says "Wherefore since your Lordship has been pleased to receive its Instructions from my Mouth Viva Voce, vouchsafe likewise to accept this Publick Impression designed to the Publick Benefit in this Capital City". Besides Lord Shelburne the only other person recorded as having been taught Italian by Casotti seems to be Lady Mary Wortley Montagu; at the age of twenty in 1710 - the year after the grammar was published - she became a pupil of his under an arrangement made by her father.² Later Casotti was an intermediary in secret correspondence between her and Edward Wortley Montagu, with whom she was to elope, for a letter written to Wortley in June 1712 ends:

1 Henry Petty (1675-1751), in 1699 created Baron Shelburne, co. Wexford, and in 1719 Viscount Dunkeron and Earl of Shelburne. In 1704 he was in Queen Anne's Privy Council and in 1714 became Privy Counsellor to George I.

2 The Complete Letters of Lady Mary Wortley Montagu, edited by Robert Halsband, 3 vols (Oxford, 1965-67), I, 125.

Direct to Mr. Cassotti [sic], at Mr. Roberts at the Queen's Head in Litchfeild street, Soho. He is my Italian master. I have made a kind of plausible pretence to him for one Letter to come that way, but I dare not trust him.¹

And in 1739 Casotti's grammar, together with his Prediche morali, are recorded as being in Lady Mary's library.² I have been unable to discover any other references to Ludovico Casotti. He was possibly related to the writer Giovanni Battista Casotti (1669-1737), a native of Prato - who himself, incidentally, played some part in promoting the Italian language in Paris and whose works include a life of Buonmattei.³

It is not easy to determine the extent of the derivative element in a grammar, since grammars of the same language will inevitably share quantities of almost identical material, but there are indications that Casotti has made considerable use of Veneroni's shorter grammar, the Nouvelle méthode pour apprendre la langue italienne avec grande facilité et en tres peu de tems, first published in Paris in 1668, even to the extent of echoing the title, Casotti's including the phrase "with a marvellous facility and in a very short time". But there is at least one unique touch: mindful perhaps of his calling, Casotti places the Lord's Prayer and Apostles' Creed in Italian and English at the beginning of his grammar, headed by a couplet (taken from the Pastor fido with

1 Ibid., p. 125.

2 Wharnccliffe Muniments, MS 135 (on deposit in the Sheffield Central Library).

3 Biographie universelle, nouv. éd. (Paris, 1844).

Fanshawe's translation):

Chi ben comincia, ha la metà dell' opra,
Ne si comincia ben, se non dal Cielo.

That work which is begun well, is half done,
And without Prayer no Work is well begun.

Casotti commends the grammar to his readers, with "Here is, my Noble Learners, all that is Remarkable and intirely Necessary to Instruct you. The assistance of a Master, and your own Use must do the Rest". His Introduction betrays in parts a tenuous grasp of English:

To render the Understanding of the Italian Tongue Easy to Ladies, and Gentlemen, and to the end that all may Learn easily a Language so agreeable, and so smooth (especially in the Mouth of the Ladies) and so universal among the Nobility of all the most Polite Nations, that it is now a Days in a manner esteemed a greater Defect in the Persons of Quality to be ignorant of the Italian Tongue than of the Latin. For this reason I have applied my self with a great deal of Care and Study, to find out a Method whereby to facilitate the Understanding of it, and to that certainly it is to begin with first Principles, or Elements.

For the Understanding of these, will render very Easy means of Learning the Italian Tongue, and especially the Ladies, who do not understand Grammar, to whom it will spare half the Time, which would be otherwise Necessary, wherefor all those whom I have had the Honour to TEACH, can give a sufficient Testimony.

The faulty English appears again intermittently in his presentation of dialogues, as for example in the one "Between two Young Ladies Which learn the Italian Tongue", where "Brava! V.S. è più dotta di me" is translated as "Brave! [sic] You are more learned than me". These dialogues proceed along familiar lines, and include the traditional device (used earlier by Florio and Veneroni) of introducing the author's name into the conversation:

[A dialogue between two Gentleman]. Chi è 'l suo Maestro? - È 'l Signor C ..., Autore del nuovo metodo per insegnare la lingua Italiana alle Donne, e a' Gentilhuomini. - V.S. ha scielto un buon Maestro pratico nel suo mestiere, jo lo conosco benissimo, ha insegnato a molti amici miei e li ha resi Italiani nella pronuncia, e nella proprietà dell' espressioni, in poco tempo. - Tutti così dicono, et in verità è tale; ed jo buona Opinione di lui.

A final dialogue ensues between an English gentleman and Signor Casotti himself, at the end of which the latter praises English ladies, and they both drink Queen Anne's health.

Two years after Casotti's grammar there came Thomas Uvedale's The New Italian Grammar which was little more than the first English version of Veneroni's Le Maître Italien and which has already been described.

Noteworthy for several reasons is John Barton's A New Italian Grammar (London, 1719). The author is described on the title page as "the Reverend Mr. Barton, Chaplain to the Right Honourable the Earl of Tankerville", and the work contains a dedicatory epistle to "The Right Honourable John, Earl of Tyrconel¹ [sic]" - "As to the Success it will meet with, I am no otherwise concern'd about it, than because I have made use of your Lordship's Name to recommend it to the World: All People knowing that You are a perfect Judge of Italian, as well as of the other polite Languages". Barton's work

1 Sir John Brownlow (1690-1754), fifth Baronet of Belton and Humby, MP for Lincolnshire, who in 1718 was elevated to the peerage of Ireland as Baron Charleville and Viscount Tyrconnel. There is some account of him by Lady Elizabeth Cust, Records of the Cust Family, series II (London, 1909), pp. 181-82 et passim.

is one of the few eighteenth-century Italian grammars to have been compiled by an Englishman, and in fact - difficult though this is to believe - it seems to be the first such since the publication of John Sanford's A Grammar or Introduction to the Italian Tongue at Oxford in 1605.¹

There was no immediately accessible information about the author of this grammar, but research indicated that he was almost certainly the John Barton who matriculated at Magdalen Hall, Oxford, in 1699 at the age of 16, and who after graduating BA and MA became rector of Sherrington, Buckinghamshire in 1711, and of Great Brickhill in 1715.² This was virtually confirmed when I discovered a copy of the grammar in the library of his old college (now Hertford College, Oxford), for the work is very rare, and only two copies had previously been known to exist.³ Unfortunately this copy has no marginal notes or author's inscription, although the librarian presumes that it originated from Barton as an old member of the College.⁴

Barton's work has the alternative title, "Or, A Guide to the Italian Tongue. In a Shorter and more easy Method than any yet extant." His preface is concise and to the point.

1 If J. Smith's Grammatica Quadrilinguis (London, 1674), covering French, Italian, Spanish and English, is excepted.

2 Alumni Oxoniensis, I, early series (Oxford, 1891).

3 One in the Library of Christ Church, Oxford, and the other in the Library Company of Philadelphia. The Christ Church copy has been reproduced by the Scholar Press as No. 34 in the English Linguistics 1500-1800 collection of facsimile reprints, edited by R.C. Alston (Menston, 1967); a prefatory note states that only those two copies were known.

4 Personal communication.

I have little to say concerning this Grammar, except that it was writ some Time since; and that having already pass'd through several Hands, it does not hazard much by appearing in Publick. I have contriv'd it much shorter than Torriano or Veneroni; not by omitting any of the essential or necessary Rules that are in those Authors; but partly by placing them after a different Method, and partly by not repeating over and over the same Things, which makes the Learning of Languages a greater Slavery than it need to be. By this means I have sav'd the Reader a good deal of Time, having reduc'd the whole Fatigue of Grammar to three or four Hours Reading; and all the Rules of it being so digested, that there can be no Trouble in turning to them. I have added some Observations not made before, especially concerning the Italian Tenses, about the Use of which there is great Care to be taken: For the Italians, like the Greeks, have their Aorists, or Indefinite Tenses, which we, who are Strangers to 'em, frequently confound with the Definite. Now a great deal of the Beauty, as well as of the Difficulty of the Italian Tongue, consists in the Knowledge of these Tenses; and if the Distinction of 'em were rightly observ'd, we should speak not only better Italian, but better French too. I believe the Reader will find other Remarks not less curious, which Masters unacquainted with the English Tongue cannot make, and yet are necessary to the knowing Italian fundamentally.

Barton ends his preface by drawing attention to the "Catalogue of the principal Italian Authors and their Works" which is appended to the grammar.¹

Barton's work comes as a welcome relief after the prolixity of his predecessors; in general it is well set out typographically, and gives a good conspectus of the grammar, although inevitably in that small compass the vocabulary lists are too sparse and the examples provided too few for the work to be used without other aids.

¹ The catalogue is discussed in Chapter III of this thesis.

This was even more true of the grammar which followed Barton's, but which unlike his did not have the merit of any originality. In September 1719 John Henley brought out, for one shilling, a fifty-one-page Grammar of the Italian Tongue as the second number in his ambitious series of "The Compleat Linguist. Or, An Universal Grammar of all the Considerable Tongues in Being ... Collected from the most Approv'd Hands". The author was the eccentric preacher better known as Orator Henley (1692-1756) - of whom a definitive biography has recently appeared.¹ He brought out grammars for ten languages between 1719 and 1726.² In the case of the Italian grammar the "approv'd hands" were Torriano, The Italian Reviv'd (1673) and Uvedale, The New Italian Grammar (1711) - that is, Uvedale's Englished version of Veneroni's Le maître italien.

In his day Henley was a constant subject of amusement and target of abuse, and his grammars did not escape the attention of his detractors. The fact that he had openly acknowledged help from other sources did not save him from the somewhat laboured ridicule of an anonymous contributor to the Grub Street Journal of 13 May 1731:

Soon after they [Henley's grammars] were published, going to see a friend, I observed a book lying upon his table, with some marginal notes of his writing. These were upon Henley's Italian, and French Grammars. And seeing such words as these, Unheard of Impudence! - This is a most ignorant, and impudent fellow. - Monstrous! - Was there ever such Ignorance! &c.

1 Graham Midgley, The Life of Orator Henley (Oxford, 1973).

2 These have been reproduced in one volume as No. 232 of the Scholar Press facsimile reprints, English Linguistics 1500-1800, edited by R.C. Alston (Menston, 1970).

I asked my friend what he meant by all this? he told me he had just look'd into those two Grammars, not doubting that (however useless they were) the man understood the languages, of which he wrote Grammars: but finding, to his astonishment, that the case was quite otherwise, he could not forbear expressing his just indignation in the manner I saw: he said he had mark'd the places; desired me to look over them, and judge whether he had not reason. I cast my eyes upon the passages; and lifting up my hands, declared myself as much amazed as he. What? (exclaim'd we both) for a fellow to write Grammars of languages which he knows nothing of! This exceeds all the prodigies of Impudence that ever any age produced ... By the airs he gives himself, one would think him a Connoisseur indeed. WE use, &c. WE say, &c. i.e. WE Italian and French; WE Masters and Criticks in the Tongues. And 'tis remarkable enough, that in the first passage, where he puts his WE upon us, he betrays his ignorance. Ital. Gram. p.20. 'For elegance WE use cotesti, &c. As questi fu saggio, quegli fu imprudente. This was wise; THIS was unwise'. However elegant this may be, 'tis false translated. It should be, This was, &c. THAT was, &c. questo, and quello (as every body knows) are put in opposition ... P.18. 'Date melo, send it to us'. Date melo is not, SEND it to US, but, GIVE it to ME. One may, without much sagacity, discover what gave birth to this Translation. In the Grammar, he transcribed from, there are undoubtedly, the following words: Date melo, give it to me; Mandate celo, send it to us. He, thinking one of the examples sufficient for his purpose, took the Italian of the first, and the English of the second, by a slip of his eye passing over what was between ... [P.20.] 'Il quale, la quale &c. are ALWAYS express'd by 'che'. 1st, This is staring nonsense. If they are always express'd by something else, they are not in being: for what is a word that is never express'd? 2dly, 'tis utterly false: they are sometimes, and elegantly express'd by che; but very often by themselves ... P.21. 'Note, Ogni, and qualche ought never to be put before the plural, but alcuni, alcune: as alcune donne, not ogni donne, 'every woman'. Not ogni, and qualche, but alcuni, alcune: as if ogni, and qualche, i.e. every one, and some, were all one: and equally to be express'd by alcuni, &c. The same is to be said of his alcune, &c. not ogni, &c. Here again I could expose his ignorance, by shewing how he fell into this blunder, in transcribing what he did not understand; and, by setting the matter right, shew how foolishly he is in the wrong; but I have not time ...

After dealing in similar fashion with the French grammar, the writer at last brings this bitter attack to a conclusion with a piece of savage doggerel:

O ORATOR, with brazen face, and lungs;
Whose jargon's form'd of ten unlearned tongues;
Why stand'st thou there a whole long hour haranguing,
When half the time fits better men for hanging?

In Henley's defence it could be said that if his object was to facilitate the study of comparative grammar, the mistakes and slipshod wording noted above are trifling when allowance is made for the complexity of his task in presenting even brief accounts of such a wide variety of languages (which included Chaldee and Syriac). At the same time it is hardly likely that the Italian grammar would have been much used by anyone specifically interested in learning Italian, when there were better works available for this purpose. And in any case his general reputation seems to have been against him, according to a letter written in 1794 by the bookseller Samuel Paterson to John Nichols:

You have done justice to his learning, his intense application, &c. - yet none of his Works ever sold in my time - the name of Henley was sufficient to make them be thrown aside - not even his Grammars, which of late years have been in some request, on account of their scarcity, when complete. Having made himself the Buffoon of the Populace for so many years, no one considered him capable of acting a solid or serious part - so fell the Author and his Books.¹

Unlike Henley, most of the compilers of Italian grammars in England had at least taught the language at some time or other. If Paolo Rolli had ever found time to compile a full grammar it would certainly have been an infinitely better one than Henley's, with the benefit both of Rolli's knowledge of Italian and his considerable teaching experience. Instead he brought out an interesting little manual, which must have had some popularity,

1 John Nichols, Literary Anecdotes of the Eighteenth Century, second edition, 9 vols (London, 1812-15), VIII, 484.

since it ran into at least three editions [see Appendix A]. It first appeared anonymously in 1722 with the title, Degli avverbi italiani ed altre voci al loro uso concernenti libretto. Utilissimo a quegli' Inglesi che imparano la lingua italiana. It consists of words or phrases arranged in three columns, and alphabetised by the middle column; the first column gives "equivalents" (where they exist), the second column the Italian word or phrase and the third the English word or phrase, thus:

Per	A forza	By force
	A poco a poco	By little and little [sic]
	Ad uno ad uno	One by one
Eccetto, tranne	Fuor che	excepted

The British Library copy of this work has some handwritten additions, probably made by Rolli himself, since most of them were incorporated into the next (1741) edition, which has a slightly different title and was also anonymous. A further edition, with a title in English, bearing Rolli's name and describing itself as "the third edition", appeared in 1773. Curiously, both Vallese¹ and Dorris² seem to regard the 1741 edition as the first, although the preface to the 1773 edition, which was published by Thomas Davies of London, clearly states the facts:

1 Tarquinio Vallese, Paolo Rolli in Inghilterra (Milano, 1938), p. 136.

2 George E. Dorris, Paolo Rolli and the Italian Circle in London (The Hague, 1967), p. 146.

In order to facilitate the study of this charming language, Signor Rolli, whose critical abilities were adequate to the task, published this pamphlet in 1722; a second edition appeared 1741; both editions are now very scarce, therefore the publisher, from his regard for elegant literature, has reprinted this useful little book at the request of his friend

And humble servant

C.H.¹

In 1723, one year after the publication of the first edition of Rolli's manual, there appeared Angelo Maria Cori's A New Method for the Italian Tongue; since Cori was a librettist and a rival of Rolli's in the opera world, and as the subscription list includes names of many people from those circles, this work has already been briefly mentioned in chapter I.

In spite of Rolli's denigration of him, there is no doubt that Cori enjoyed some very influential support, for not only is his subscription list headed by "Their Royal Highnesses the three Young Princesses", but of the other 114 subscribers, nearly half are of the nobility. And his grammar shows some originality in its arrangement: of its 183 pages, only pages 1-84 comprise the grammar proper, with pages 87-183 being devoted to "A collection of phrases for speaking or writing Italian currently, on any Subject or Opportunity whatsoever". He remarks that more than rules are needed for the mastery of a language, but rejects dialogues - "which are most common in other Grammars" - as well as mere lists of nouns and verbs.

1 "C.H." is perhaps Charles Hamilton (1738-1800), who brought out a translation of Metastasio's Temistocle as The Patriot (1784). Since Hamilton was born and died in Edinburgh he could well have been acquainted with the publisher of Rolli's manual, this being "Tom" Davies the bookseller (1712?-1785) - frequently mentioned by Boswell - who was educated at Edinburgh University.

... I have thought it would be much better to make a Collection of Phrases ... digested into Alphabetical Order; it being much easier to change or adjust a Word to a Phrase, than a whole Phrase to a single Word.

The Phrases are taken from the best ancient Authors, whose names I do not mention, that by being concealed they may be secure from the Satyr of those that pretend to be nice, who may be will turn it against me for having added some Words, in those Cases that required it, to give a true Sense to my Period, and for not having observed the affected Niceties of the Language: but my Intention is only, that those that apply to this Idiom, may improve without much Difficulty; it being impossible that by the means of a Grammar alone, a Learner should become an elegant Speaker in any Language whatsoever.

Under each heading one or more phrases are given, the headings themselves being alphabetically arranged by the Italian, e.g.

Allegrarsi	To Rejoice
Augurare	To Wish
Avertire	To Warn
Biasimare	To Blame

This collection of phrases is really a "raccolta di concetti", the word used for the heading not necessarily appearing in the phrase; for example, one of 11 phrases under Allegrarsi is:

È così grande il giubilo, ch'io sento per le tue felicissime nozze, che ardisco di chiamarmi più consolato di lei. The Joy I received from your being happily married, is so great, that I make bold to say, it is greater than yours.

An analytical table at the end of the book guides the reader to the specific examples provided for each concept, e.g.:

<u>Allegrarsi</u>	<u>To Rejoice</u>	<u>Page</u>
Di Lettere ricevute	Of letters received	93
Di Matrimonio	Of marriage	ib.

Cori's grammar was apparently never reprinted, but in the six years following its publication there came a spate - unique in this first half of the century - of other grammars and aids to learning Italian, at least eleven such publications coming on to the market during the years 1724-29.

Two of these were anonymous publications whose authors must so far remain undertermined: A Nomenclature English and Italian (London, 1726), consisting of classified English-Italian vocabularies and phrases, and The Amusing Instructor (London, 1727), being "a collection of fine sayings, smart repartees, &c." based partly on Guicciardini's aphorisms, and from which many years later Antonio Montucci was to derive material for his own The Amusing Instructor (London, 1793). The anonymous compiler has set out to amuse the reader because "the study of languages is in it self so very dry and unpleasant". The text is in Italian and English on facing pages, and provided with a thematic index in English, enabling one to trace such items as "Beard, a joke about one"; "Melancholy, eating of frogs good against"; "Tooth-ach merrily cur'd".

Several grammars of this period were the work of the Reverend Solomon Lowe, who kept a boarding school at Brook Green, Hammersmith¹ and who wrote pamphlets on the grammar of Greek, Latin, English,

1 According to Nicholas Hans, New Trends in Education in the Eighteenth Century (London, 1951), p. 232, Lowe ran the school "in 1718-35 or longer". The Caledonian Mercury of 1 January 1751 reports that "On Monday died in an advanced Age, at Hammersmith, the learned Mr Solomon Dowe [sic], keeper of a private Academy there, and celebrated for his accurate and compendious Grammars in several Languages". The Gentleman's Magazine, 20 (1750), 570, records his death as being on 24 November 1750, and prints an epitaph on p. 580.

French and Italian.¹ Besides compiling these, Lowe was fond of publishing "critiques", "hints" or "challenges" to those of his contemporaries who were engaged in a similar occupation. Apart from specific criticisms, his general contention was that the learning of grammar was actually impeded by the length and complexity of their works.

To remedy this evil, it seem'd to me to be necessary to reduce the art into a moderate compass; not only by casting out what is foreign to it, but by adjusting the whole on philosophical principles. Hereby I found that the grounds of any language might be cast into an instructive form; in which the distinction of the parts, and the symmetry of the whole, as of a well-proportion'd picture, might so sensibly affect the eye and imagination, as to assist the memory and judgment; so that the mind would receive the impression sooner, retain it longer, apply it better, and consult it, on all occasions, with more ease, expedition, and advantage, than can be expected, even from the best systems, in which the doctrin is diffus'd into a great many pages.

To execute this design to the best advantage, I began with the Latin; which is, beyond controversy, the best of languages, on the account of its extensive usefulness, not only for the attainment of the sciences, and for the service of travellers; but also because it is the readiest help to all other languages, that contain any thing of importance, either for the improvement of the mind, or for the conduct of life.²

Some of Lowe's pamphlets have not survived, several were reprinted or issued in revised forms, and their publishing history is obscure. Taking the general nature of these compositions with Lowe's own remarks about them, it seems likely that some were printed only for private circulation without ever being actually published.

1 Facsimiles of four of Lowe's tracts on grammar, including the second edition of his Italian Rudiments for the Use of Prince William (1728), comprise No. 309 of the Scholar Press series English Linguistics 1500-1800, edited by R.C. Alston (Menston, 1971).

2 Solomon Lowe, The Occasional Critique No. IV. A Proposal of a New Scheme of Grammar and Method of Instruction; by which the Grounds of a Language may be Learn'd in a Few Hours, so as to Read an Author, and Write Intelligibly. ([London] 1736), p. 6.

In an article in The Weekly Journal or The British Gazetteer, no. 85, 24 December 1726, he relates how from an edition of his Latin grammar he had "drawn out the most general and instructive precepts"; these were "printed on one side of a sheet of paper". This particular sheet was presumably concerned with Latin grammar only, but he had probably by now also devised (if not published) a similar method for the teaching of Italian grammar, for he goes on to describe an experiment in teaching Italian to three of his young pupils at the Brook Green Academy.

The three I pitch'd upon, were Mr. Corbett, a youth of 14 years of age, Mr. Knight, a fine gentleman of 15, and Mr. Cook an arrant trifler of 10. Corbett indeed, when he came to me, had a little knowledge of Latin, but just nothing of grammar; and has been with me two Years and a half: but then, the best part of his time has been taken up in hearing the lowest forms. The other two were to be initiated; and Mr. Knight is of about three Years standing; Mr. Cook something above two. We began on Tuesday the 29th of November, after Noon. The table of Pronunciation took me up ten minutes; and them something above an hour. The Fundamental Rules were let into, at ten lessons, in fifteen minutes; and got them by heart in less time; except little Cook, who was about forty minutes e'er he was master of them. On Wednesday and Thursday they translated several stories in Veneroni, with very little trouble, into English; and, with very few faults, back again into Italian. On Friday they turn'd the Creed, and Ten Commandments into Italian, Corbett without any faults, Mr. Knight with but two or three, Mr. Cook with a few more; but such as he was able to correct, by being referr'd to his Rules, and oblig'd to consider. To be well acquainted with the language, Corbett will want only a fair copy of the Rudiments; the other two now and then a little help in reading and translating: which after laying the Foundation, I have order'd to be out of Italian into French, and back again; on account of the great harmony there is between the two languages, and for the reader improving of them in both.

What I have here represented ... must be thought impossible by those, who form a judgment from the grammars they have seen. Even the best of them, not excepting Mr. Stanglini's folio size, have swell'd the doctrin of the verbs only (a most forbidding sight!) into above 50 pages: whereas, when rationally dispos'd, they may be presented at one view, with the most affecting evidence, within the compass of 2; and the rest in proportion.

Were it not for the uncomfortable apprehensions grown People conceive of Grammar, from the tedious systems they have been train'd up in; certainly they, who have a taste for the entertainments of the Opera-House, would be glad to heighten the pleasure of the sound by the relish of the sense; if they did but know that Less than Half a sheet of Grammar, and a little reading, would open their minds to a clearer way of thinking ... Considering therefore the present inclinations of the beau-monde, I purpose, unless prevented by something more important, to proceed next to the Italian Rudiments, which I now find I may venture to say will, even in the Compass of the Latin, be every way better than any, and more comprehensive than all the Italian Grammars yet extant ...

And in its July 1728 list of publications The Monthly Catalogue records the publication of "An Italian Grammar on one side of a sheet of paper. By Solomon Lowe". In 1736, in a list of "Books publish'd by S. Lowe" at the end of Lowe's The Occasional Critique No. IV, what is presumably the same production is described as "Italian Rudiments, on the Plan of the Latin", and is offered "in a table, on one side of a sheet of paper" for ninepence, and "in octavo, with additions of criticisms, &c." for one shilling. None of these productions has survived.

Also in 1728 appeared Lowe's The Occasional Critique: On Education, pages 15-16 consisting of "A Hint to Mr. Altieri for the Advantage of his Italian Grammar". Lowe, having seen the previous year an announcement about Altieri's forthcoming grammar, had concluded that Altieri was better qualified than previous compilers to produce one. "For this reason, though I had then printed a table of Italian Rudiments which I drew up for the use of his Royal Highness the Duke of Cumberland I have forebore to publish it, in hopes of seeing the nation better serv'd by so able a hand". Nevertheless Lowe's real object was to advertise the merits of his own grammar. Citing the grammar of "Abbot Antonini" as being

probably the best Italian grammar to have been produced up to that time,¹ he claims that he himself has none the less presented on half a sheet as comprehensive a view of the Italian language as Antonini has succeeded in doing with 482 pages. And yet should Altieri's grammar turn out to be even better, he undertakes never to trouble the world with his own.

As Lowe later related,² there was no response to this from Altieri, who published his grammar in 1728, which predictably enough did not meet Lowe's pretended expectations. In the same year Lowe brought out his Italian Rudiments for the Use of Prince William. Propos'd as every way better than any, and more comprehensive than all the grammars and grammatical treatises yet extant in any language - this publication being described as "The Second Edition, with emendations, and additions". Although the first sentence of Lowe's preface is obviously a gross exaggeration - unless by "us" is meant merely "the present generation" - it is noteworthy that such a claim could have been put forward with apparent seriousness in this period:

Never was the Italian tongue in greater esteem among us, than it has been for some years past; being justly valued for its usefulness in commerce, its copia for eloquence, and its delicacy for music: nor are there wanting vocabularies, familiar dialogues, amusing instructors, and other proper means of learning it by rote: but as to the grounds of the language, we are, I think, still unprovided of a plain, succinct, and rational account of them.

1 Annibale Antonini, Traité de la grammaire italienne (Paris, 1726).

2 Lowe, The Occasional Critique No. IV (London, 1736) 14-15.

Lowe then goes on to make his old claims for the combined comprehensiveness and brevity of his grammars. It is certainly true that in this ten-page work a remarkable amount of information has been crammed with the aid of small print, and in portions of the grammar a cross-referencing system has been devised with the use of superior numbers; varied typefaces, including black letter, have been employed, the results of which are certainly not visually attractive. But the work is intended as a concentrated reference tool rather than as a self-sufficient means for learning the language; the compiler recommends much reading, daily translation work and conversation practice "by the help of familiar dialogues". At appropriate points in the grammar a literary author (e.g. Dante, Petrarch, Boccaccio) may be cited in connection with a particular word or construction, or a page reference given to a grammatical authority (e.g. Buonmattei, Torriano). At the end of the grammar there is a compressed list of names under the heading "To learn the language, and know the authors" - Lowe generously including the name of Altieri under "Dictionaries" together with those of "Torr." and "Flor."

Altieri did not deign to mention Lowe, in spite of the latter's "hint" to him, when he brought out his own A New Grammar Italian-English, and English-Italian (London, 1728).¹ In dedicating the work to the Honourable Mrs Berkley, Altieri expresses the belief

1 Although there seem to have been no further editions or reprints of this work in England, other editions were published in Venice in 1733, 1736, 1750 and 1753.

that her patronage "will, in a great Measure, recommend it to the candid Acceptance of the Ladies, for whose Improvement it was chiefly intended; since all the World is satisfied, that the Knowledge of polite Languages, amongst which is the Italian, is justly looked upon as one of the chief Qualifications of a liberal Education". In his preface he claims to have brought out the grammar at the insistence of friends and because he has been heartened by the reception given to his dictionary (published in two volumes in 1726-27). The only previous compilers of grammars mentioned are Torriano and Veneroni. Torriano's grammar he thinks useful but sketchy - needing the help of a good master if one is to learn Italian from it. As to Veneroni's, he makes the usual criticism that it was never intended for English people in the first place.

Now, can any one think that such a Grammar, though perfect in itself, could ever be of any service to an Englishman, who is to learn Italian, not by the French, but the English? Don't we know the wide Difference between the French and English Languages, in regard to their Idioms? And yet the Translator, for he is nothing else, has so long imposed upon the Publick, by giving out a Grammar, which the Author never designed for the English. You will see in this my Grammar the Use of the Italian Particles so clearly explained, that without the least Trouble, you will understand how to use them, though they seem to cause the greatest Difficulty of the Italian Tongue. The use of Tenses is also explained in a particular, easy, (and I may say) new Manner ...

Altieri devotes 291 pages to the Italian grammar, as compared with only 112 pages for his English grammar, which he explains he decided to add "since the English tongue is now so much recommended and desired abroad, especially in the Sea-port Towns in Italy". Later Baretti was to follow his example of bringing out dual

Italian and English grammars; both he and Altieri were thus able to secure subsequent publication in Italy also.

In 1738 there was published a grammar of which no copy appears to have survived. The identity of its author is uncertain. Evidence for publication is to be found in the Monthly Catalogue for October 1738, which lists the work as "A New Introduction to the Italian. By J. Kelly, Esq. Printed for J. Wilcox, 8vo, price 5s." The author was perhaps the journalist and playwright John Kelly (1680?-1751) - a possibility strengthened by the fact that John Kelly the playwright did compile at least one language manual, entitled French Idioms, with the English Adapted ... (London, 1736), a copy of which is held at the Bodleian Library.

The notable series of Port-Royal grammars has already been mentioned in Chapter IV. In 1750 there was published in London A New Method of Learning the Italian Tongue. Translated from the French of Messieurs of Port Royal. To the original work the anonymous translator - who describes himself as "an Italian master" - has added a vocabulary, collection of phrases, dialogues, stories and proverbs, extracts from Italian poets, and "examples of ceremonial and mercantile letters". In his preface he declares that of previous Italian grammars in English, only those of Torriano, Veneroni and Altieri are worthy of notice. Even so, Torriano's and Veneroni's are deficient in some respects - one being their old-fashioned spelling - whilst Altieri's has "several of the imperfections of the other two, and none of their advantages. Besides, they all want a proper treatise of the Italian poetry ...". In spite of its illustrious antecedents the Port-Royal translation seems to have met with little success,

for there were no later editions; evidently Veneroni's Italian Master, which had been reprinted two years earlier, was continuing to hold the field, notwithstanding all criticisms of it.

François Cheneau's The Italian Master, or Rules for the Italian Tongue (1754) fared no better than the Port-Royal translation, and is now extremely rare; Cheneau, originally from Paris, taught languages for many years in London, where he had earlier published small French and Latin grammars.

In contrast, Evangelista Palermo's A Grammar of the Italian Language (London, 1755) flourished for more than two decades, achieving a second edition in 1768 and a third in 1777. Palermo was a teacher of Italian in London and had already edited the second edition of Altieri's Italian and English dictionary in 1749. The first two editions of his grammar are virtually identical in content and are dedicated "To the Right Honourable John, Earl of Cork and Orrery, &c."¹ The success of these clearly printed and attractively presented works seems well deserved. In a beguiling preface Palermo explains how, "like the industrious bee", he has "collected from the flowers of the best grammarians; amongst whom I have selected the famous Buonmattei and Gigli, both public Professors of the Tuscan Language ... Nor were the Grammars of Veneroni and Antonini, both in French and Italian, altogether unworthy my Notice". He assumes that the potential users of his grammar will already have a certain basic knowledge of languages:

¹ John Boyle, fifth Earl of Cork, fifth Earl of Orrery (1707-62). A friend of Swift, Pope, and Johnson, his writings include Letters from Italy in 1754 and 1755, edited by J. Duncombe (London, 1774).

From the experience I have had for many years, while I have been honoured with the instruction of several Persons of Quality of both Sexes here in England, I have found that almost every Gentleman is acquainted with Latin and French; and that the Ladies in general have a pretty good notion of the latter, which has been the reason of my omitting the explication of the grammatical terms, as also the useless repetition of rules in Syntax, because the Italian (which may properly be said to be between the two languages named above, though derived from the former) has so great an affinity with them in respect to concordance and government; besides I had scarce any particular rules to lay down, except only some necessary observations which are to be met with in my Remarks.

The contents of Palermo's grammar are conventional enough, but more clearly set out than most. He divides his work into two parts, which he terms "theoretical" and "practical". The first, or theoretical, part (260 p.) consists of ten chapters, chapter I dealing with the letters and pronunciation and the remaining nine chapters with each of the nine parts of speech. The second, practical part, contains Italian and English classified vocabularies, lists of the most useful adjectives, "familiar Italian phrases on different subjects", miscellaneous or idiomatic phrases, "familiar dialogues" and a collection of proverbs.

The dedicatee of the first two editions of Palermo's grammar now being dead, the third edition (London, 1777) is dedicated "To the Honorable Martin Bladen Hawke, LL.D."¹ Although the basic plan of this third edition is unchanged, Palermo is now aiming for a wider readership than he had intended for his original work:

1 Son of Sir Edward Hawke (First Lord of the Admiralty). He succeeded to the title upon the death of his father in 1781.

I wrote that Grammar, chiefly for Persons of literary Education; but this is not only calculated for them, but for those also of the meanest Capacity, who do not understand any other Language but the English. The Explanation of all the Grammatical Terms, which was very much wanted in my former Publication, is here clearly delivered, and the Learners fully instructed in the Theory of the Italian Language ... The Additions which I have made to this Grammar above my former, are very considerable ...

There is certainly evidence of revision in all sections of this third edition, which is thirty pages longer than the two earlier ones in spite of the fact that the contents of the so-called "practical" part of the work have been severely reduced. The reason for this reduction may be deduced from an announcement on the last page of the grammar:

Whatever is needful to complete the Learners, either to write or speak Italian with the utmost correctness and propriety, they will be fully supplied with in my next Production, now ready for the Press; which will be entitled THE AMUSING PRACTICE OF THE ITALIAN LANGUAGE: wherein I shall occasionally make use of some proper and judicious grammatical Notes, with the reference to the Rules and Pages of this present Grammar; which, doubtless, will not only be of great assistance to those desirous of making a proficiency in that delicate and harmonious Language; but they will likewise find its perusal, both diverting and instructive.

The promised work actually made its appearance two years later, in 1779. It consists of "a choice collection of humourous stories, bon-mots, smart repartees, &c. both in Italian and English" and of translation exercises both from and into Italian.¹

¹ I have not seen this work, but have examined photocopies of the titlepage and introductory matter. The only copy I have been able to trace is in the Library of Congress.

The third edition of Palermo's grammar contains, on pages 174 and 223, slighting allusions to Baretti's Italian grammar. The latter had first appeared in the form of introductory matter to his A Dictionary of the English and Italian Languages (London, 1760). In 1762 it was included as part of a separate publication entitled A Grammar of the Italian Language, with a Copious Praxis of Moral Sentences. To which is Added an English Grammar for the Use of the Italians.

Baretti's grammar, as might be expected, is a somewhat idiosyncratic work. The preface is brief:

After having corrected and enlarged the Dictionary, I examined the Italian Grammars that had been written for the Use of the English; but I found them so perplexing, so defective, and so needlessly tedious, that I thought of compleating my apparatus by giving this nation a new one of my own. And as books of this kind generally fall into the hands of youth, whom experience has not yet taught the ways of the world, I have added to it a Praxis of sentences, collected from the works of my friend and instructor, Mr. Samuel Johnson. To these two small works a short Grammar is joined for the use of my countrymen, which I hope will help a little to make the language of this great nation known in some distant parts of the continent of Europe.

Baretti devotes 108 pages to his Grammar of the Italian Tongue and another 108 pages to the Grammatica della lingua inglese. The remaining 180 pages are designed for the use of learners of either language, and consist of Voci che frequentemente cascano di bocca nel discorso familiare (i.e., classified vocabularies), pp. 109-136; frasi familiari, pp. 137-152; and pensieri sopra vari soggetti, pp. 153-288. These last are sundry reflections of from one to several sentences in length, as for example, "Ai dotti e agl'ignoranti la via della felicità è sconosciuta egualmente".

Baretti's exposition of grammar ("which is the art of using words properly") comprises four parts: orthography, etymology, syntax, and prosody. Compared with Palermo, Baretti's treatment of Italian grammar is sketchy but has the merit, unusual in any grammar, of readability, being enlivened with expressions of his own opinions or prejudices and supplemented by ironical or pithy footnotes. On the future tense amerò, for example, he has a footnote: "Some write and pronounce amarò, amarái, &c. but such is the Tuscan of Venetian gondoliers, Sclavonian sailors, and other such learned people". Other variants are noted with such comments as "No bad word", "Clownish", or "Wrong". But Baretti's chief aim was to encourage a general familiarity with the language as soon as possible, and for this reason he was afraid (as he remarks on p. 21) of bewildering the learner with too much detail in the early stages; this was a mistake made, he believed, by his fellow teachers, who as a result kept pupils under their tuition longer than was necessary.

Therefore let me give this caution to all English beginners, to skim over the most difficult parts of Italian Grammar, especially the articles; to treasure up words and sentences; and to enable themselves to read Italian tolerably. When this is done, let them come back to grammar, and carefully read the whole affair of articles, which has been divided by Buonmattei into twenty two pretty long chapters; and I give them my word that they will be pleased at their progress. I could name half a dozen young ladies that in a few months read Metastasio and Tasso by following this method.

The Monthly Review, which seven years earlier had briefly commended Palermo's grammar (August 1755, p. 153), devoted several uncomplimentary paragraphs to Baretti's (July 1762, pp. 74-75). Baretti was unhelpful on pronunciation and less thorough than Altieri

or Veneroni; in particular, he should have given fuller treatment of the pronouns, and of active verbs used impersonally in Italian - "the most perplexing and difficult part of the language". Baretto was mistaken in assuming a previous knowledge of grammar which even adults often lacked and which younger pupils rarely had. In fact, the only positive contribution Baretto had made with this grammar, concluded the reviewer, was to make the services of his fellow teachers even more necessary. This review however did not prevent a further edition of the grammar in 1778, and it also continued to appear unchanged in successive editions of Baretto's Italian and English dictionary.

After the first publication of Baretto's grammar in 1760 there seem to have been published only reprints and other editions of various existing grammars until 1771, when Arthur Masson brought out, at Edinburgh, his Rudiments of the Italian Language. With a Select Collection, in Prose and Verse, from Some of the Best Italian Authors. Masson was a native of Aberdeen, where he graduated MA at Marischal College in 1750.¹ Thereafter he lived mainly in Edinburgh where he was a teacher of languages until he retired to his native city in 1779.²

1 Fasti Academiae Mariscallanae Aberdonensis, edited by P.J. Anderson, II, (Aberdeen, 1898), p. 318.

2 "Mr Masson, Teacher of Languages, advertises that his House in the Old Assembly Close is to be let furnished as it is, and entered to immediately ... Apply to his housekeeper, who will supply Booksellers and Schoolmasters with his English Spelling-books, English Collections, and Italian Rudiments, on the same terms as if he were on the spot. Anything of a particular nature may be communicated by letter, directed to Aberdeen". - Caledonian Mercury, 16 October 1779.

Masson dedicates his Rudiments to Jane, Duchess of Gordon.¹

He pays tribute in his preface to Buonmattei, but has a poor opinion of previous Italian grammars in English, which he describes as "ill arranged, and prolix. Of all that I have seen, I cannot forbear giving the preference to Veneroni's, which was written originally in French. Yet he is not free from the faults which I have just mentioned ..." And yet, rather like Baretti, Masson believes in providing only a modicum of grammar; even if a learner has little knowledge of grammar, he should not be burdened with "useless definitions", but directed straight to the authors of the language he is learning - and preferably without translations. The English translation can only prevent the language from becoming imprinted on the mind. He thinks Baretti was wrong to supply translations to his otherwise excellent collection of Italian authors.² "I am so averse to translations, that I did not even think it proper to translate the familiar dialogues". With views like these it is not surprising that Masson devotes more of his book to specimens of original Italian than to formal grammar.

1 The copy of Masson's grammar held in the National Library of Scotland also has the fly-leaf inscribed "To Her Grace the Duchess of Gordon From her most devoted servant The Author". Jane, Duchess of Gordon, née Maxwell (1749?-1812), married the fourth Duke of Gordon in 1767. The writer Henry Mackenzie in his Anecdotes and Egotisms, edited by H.W. Thomson (London, 1927) p. 129, describes her as well versed in French and English literature and as "a good Italian scholar".

2 Masson is presumably alluding to Baretti's An Introduction to the Italian Language. Containing Specimens both of Prose and Verse ... (London, 1755).

In the space of eighty-three pages he covers, in a series of ten lessons, the fundamental grammar. The remaining 120 pages comprise "familiar dialogues" (mostly modernised versions of Veneroni), stories and fables, and literary extracts. Towards the end of the grammar section he suggests (p. 81) "some directions for prosecuting the study of Italian":

I should now proceed to give rules on syntax and prosody. The former is so complex, that it would require a book by itself to treat of it at full length ... If I be not prevented by some abler hand, I may possibly at some time or other, attempt this subject. In the mean time I would recommend the study of the Italian classics themselves, as the best standards of composition.

The learner should habituate himself frequently to translate from Italian to English, and afterwards to translate again the same pieces into Italian. Then he should compare his own translation with the words of the author. By these means he will insensibly acquire a ready habit of composition, and a good style.

I have not seen any treatise of Italian prosody which I thought worthy to be communicated to the public. A person however of taste and a good ear will find infinite pleasure in reading the Italian poets.

The work on Italian syntax which Masson had contemplated never materialised, but another edition of the Rudiments made an appearance in 1791.

Masson's aversion to the provision of translations was apparently shared by the Cambridge teacher Agostino Isola when he brought out his booklet entitled Italian Dialogues (Cambridge, 1774). Isola provides twenty-one dialogues upon such usual topics as "Per fare colazione", "Per descrivere una città", "Per alloggiare", etc., and observes: "I have subjoined no translation, because every person may easily make one, and such an exercise will imprint the meaning and force of the words more strongly on the memory".

If there was nothing out of the ordinary in the set of dialogues put out by Isola, a collection produced the following year could undoubtedly be described as unique. They were not however of the kind which lent themselves readily to applications in the everyday adult world. It was as a by-product of his tutoring of the eleven-year-old "Queeney" (Hester Maria Thrale) that Baretti produced his Easy Phraseology for the Use of Young Ladies who Intend to Learn the Colloquial Part of the Italian Language (London, 1775). This collection of fifty-six quaint and comic dialogues composed for the eldest of the Thrale girls he later described as

... certi dialoguzzi da nulla, che scrivevo così in su due piedi per una mia carissima cosa, colla quale dovevo l'anno passato venire in Italia. Chi sa che qui e qua non vi faccia ridere. Non la scrissi attualmente con idea di stamparla; ma un libraio me n'offerse cinquanta guinee, onde gliela vendetti senza pensarci altro ...¹

Also in or about 1775 there was published, in Bristol, An Introduction to the Italian Grammar by Francesco Sastres, whose Mercurio italico and other works have already been considered in Chapter III. The author dedicates his grammar "To the Lovers of the Italian Language through all the British Empire". Sastres was

1 Epistolario, a cura di L. Piccioni, 2 vols (Bari, 1936), II, 209. Baretti does not mention that the preface is Johnson's, but that the latter owned to its authorship is attested by Fanny Burney, who goes on to describe Baretti's dialogues to her friend George Cambridge as "the most absurd, and yet the most laughable things you ever saw. I would advise you to get them. They were written for Miss Thrale, and all the dialogues are between her and him, except, now and then, a shovel and a poker, or a goose and a chair, happen to step in". - Diary and Letters of Madame d'Arblay, edited by her Niece, 7 vols (London, 1842-46), II, 262-63.

a friend of Dr Johnson, and it seems that the latter may have had some hand in overseeing the English style used in the book.¹

Declaring that a knowledge of Italian "in this learned Age is neglected only by those of inferior Education", Sastres acknowledges Buonmattei, Salviati and Bembo as being among his mentors.

Compared with its immediate predecessors, this grammar has a somewhat pedantic and old-fashioned aspect. For a relatively small book of 184 pages, its arrangement seems unnecessarily complex.

The main, grammatical, portion of the book comprises 160 pages, and is divided into four parts: "Of Orthography" (pp. 3-21), "Of Analogy" (pp. 22-112), "Of the Syntax" (pp. 113-142), and "Of Prosody" (pp. 143-160). Each of the four parts is divided into chapters, these in turn being subdivided into sections. Footnotes abound, occasionally occupying the greater part of a single page, and frequently expounding the Greek origin of a word used in the text. Those "useless definitions" which Masson condemned are much in evidence, filling space which one feels could have been used to better purpose, as for example, on p. 22:

Part II. Of ANALOGY. Chap. I. Of WORDS in general, their Definition and different Classes. Sect. I. DEFINITION of a WORD. A Word is the most simple articulate Sound, which is used to signify a distinct Idea, either Absolute (1) or Relative (2).

1 "As to the Language I made Use of to explain my Ideas, it suffices to say, that it was written by a Foreigner. It was, however, revised by a learned Friend of mine, whose Modesty will not permit me to mention here his Name. He is well known to the literary World for his many Publications on Physical and Moral Subjects, in which evidently appear his Learning, and a general Benevolence and Love, which are gradually extended even to the most inferior Animals of the brute Creation". - P. vii of Preface.

This definition itself generates two footnotes. The remainder of the book (pp. 161-183) comprises "A Short Collection of Words, Phrases, and Dialogues"; "Some Miscellaneous Remarks on Translation in General"; A Short Collection of Rules taken from Dr Enfield's Speaker, with Italian Examples", and three short specimens of Italian poetry. A much enlarged edition of the grammar was published in 1777, which included a chronological account of Italian writers. In 1778 a second volume appeared, which was also issued separately the same year under its own title of An Introduction to the Italian Language; it contained "Sentenze scelte, storiette, lettere famigliari ed istruttive su diversi soggetti, vite di alcune persone illustri, miscellanea, poesia", as well as translation exercises, a vocabulary and grammatical footnotes.

In 1781 there was published by C. Nourse of London an anonymous work entitled The Rudiments of the Italian Language. I know of the existence of only one copy, that in Cambridge University Library, and its authorship has apparently up to now been unknown.¹ However, it has a dedication "All'illustrissima Signora, la Signora Sxndx", which is initialled "M.A.P." whilst a page at the end of the book lists a number of French grammars and exercise books under the heading "The following books are published by Mr PORNY, French-Master, at Eton-College". Since subsequent editions of some of these listed books² were themselves published under Porny's declared authorship, and themselves contain

1 Not in Halkett and Laing.

2 For example, Porny's Grammatical Exercises, English and French.

similar lists under the same heading which include The Rudiments of the Italian Language, it is evident that Porny was the author of this work also. Marc Antoine Porny's real name was Antoine Pyron Du Martre. In his preface he describes The Rudiments ... as "this small Performance, which was drawn up at first to serve a private purpose" and it is tempting to suppose that he taught Italian as well as French to Eton scholars. There is as yet no evidence that he did, but it could not be stated categorically that he did not, since French itself was at that time no more than a voluntary extra-curricular subject.¹ That Eton College Library does not hold a copy of The Rudiments of the Italian Language is by no means negative conclusive evidence, since equally it possesses only one edition of one of Porny's several French textbooks.²

Porny's Rudiments has the usual divisions of grammar, syntax, classified vocabularies and "familiar phrases". It also contains "select passages from different authors" and a catalogue of books for the student; and - more generous than most of his contemporaries - Porny recommends works of his fellow teachers Isola, Baretti and Bottarelli.

Porny died in 1804, leaving most of his savings for the establishment of a small charity school at Eton.³

1 H.C. Lyte Maxwell, A History of Eton College, fourth edition (London, 1911), pp. 317-18.

2 I am indebted for this information to Mr Patrick Strong, Keeper of Eton College Library.

3 Charles Knight, Passages of a Working Life, 3 vols (London, 1864-65), I, 45, 67-69.

A prolific producer during the seventeen-eighties of brief Italian grammars and readers was the Abbé Antonio Curioni. Most have disappeared, existing now only as titles recorded in the Monthly Review or advertised in Curioni's own few surviving works. He was evidently more at home in French than in English, and in fact the earliest traceable work by him was produced in Paris in 1781, being recorded in the catalogue of the Bibliothèque National as Grammaire italienne réduite en six leçons ... suivie d'un discours italien pour se perfectionner dans cette langue ... The forty-eight-page grammatical part of this work must have been re-published in London in 1790, for a notice and appraisal of it appears in the Monthly Review for July of that year.

This abridgement of the Italian Grammar is recommended by the author as containing 'tout ce qui est nécessaire pour acquérir une connoissance parfaite de la langue Italienne' ... We are not, however, of opinion that an acquaintance with this little grammar is sufficient to supercede [sic] the necessity of studying those that are more diffuse and comprehensive. So concise a method as that adopted by M. Curioni, may be attended with success, when seconded by the supplementary instruction of an intelligent master: but would be of little use to the young scholar, without the assistance of such an auxiliary ...

Before the outbreak of the French Revolution Curioni had already made his way to London, and was advertising the availability of his little manuals "presso l'Autore, No. 15, Brewer Street, Golden Square". He had apparently succeeded in attracting some influential support, for at least two of his works, published in 1788, contain subscription lists: his Idiomi francesi, tradotti in idiomi italiani, letteralmente conformi agl'idiomi inglesi, and Istoria dei poeti italiani, ad uso de' principianti nella lingua italiani - the latter being "dedicata alle Loro Eccellenze Madama Carlotta e

Madama Anna Villiers".¹ Both these works are extant. Of the works which have disappeared, at least two are grammars: Grammatica italiana, ad uso delle persone versate nel latino, and Grammatica breve, facile ed aggradevole, ad uso delle signore.²

Curioni's grammar "ad uso delle signore" was not alone in the eighteenth century in being designed for this particular market. Another which must have been published at almost the same time was Gasparo Grimani's The Ladies New Italian Grammar, for the Use of English and French Scholars (London, 1788). A French title, beginning "La nouvelle grammaire italienne des dames" appears beside the English one on the titlepage, and the grammar is in English and French throughout, the two languages sometimes appearing side by side on the same page and sometimes on facing pages. Like Curioni, Grimani may well have come over from France, and he describes himself as a teacher of the French and Italian languages. The grammar is dedicated "A Sua Eccellenza la Signora Duchessa di Devonshire".³ It is, Grimani explains in his preface, out of particular consideration for his female readers that he begins with a dictionary of grammatical terms.

As ladies in general have not learned Latin, or Greek, when they attempt the study of any language, grammatical terms terrify and discourage them, and they look upon grammar as a monstrous production ... The conjugation of verbs is no small obstacle to the improvement of the ladies; the tenses

1 Perhaps two of the several daughters of George Bussy Villiers, Earl of Jersey and seventh Viscount Grandison (1735-1805).

2 Both are included in a list of "Altri libri composti dal Signor Curioni" in his Istoria dei poeti italiani.

3 Giorgiana Cavendish, Duchess of Devonshire (1757-1806).

are so multiplied, that the moment they cast their eye upon them, they are disheartened, quit their study, and under some frivolous pretext discharge their masters. To obviate this, I have reduced the tenses of the auxiliary verbs to eight, and those of the three conjugations to five.

This is a slight and unimpressive work.¹ A rather more interesting and original production of Grimani's is his Twelve Conversations, in Italian and French (London, 1799). These were not mere rehashes of earlier collections of dialogues, but original conversations on current themes; they were favourably commented upon in the Monthly Review for November, 1800.

A more substantial work than Grimani's Ladies New Italian Grammar is M. Guelfi Borzacchini's The Tuscan Master (Bath, 1791).² The contributor to the Monthly Review for November, 1791, however, describes its contents as "long and desultory" and sees no advantages that this grammar possesses over others. "However, as each master can teach best according to his own system, we advise those, who take Dr Borzacchini's instructions, to adopt his grammars". Borzacchini apparently taught at Bath, and had also published a French grammar, The Parisian Master.

Angelo Vergani has been mentioned in Chapter II in connection with the tendency for Italian literature to assume more prominence in grammars published in the last decade of the century. He was another refugee from France, and taught Italian, French and Latin.

1 Grimani brought out a much fuller grammar, together with a separately published key, as late as 1820.

2 Now rare, the only copy I have traced in the UK being in Bath Reference Library. Another copy is held by the Library of Congress.

The full title of his A New and Complete Italian Grammar (Birmingham, 1791) gives a lengthy catalogue of its contents. They include the usual nine parts of speech - but "exemplified and sanctioned by passages taken from the best Italian writers", and examples of Italian poetry. Vergani's grammar is dedicated to his friend William Clark of Liverpool - "who, though intimately acquainted with the beauties of Greek and Roman literature, and equally conversant with the modern languages of Europe, has always distinguished the Italian tongue with his particular admiration and regard ..." Clark, the son of a wealthy banker and member of a Liverpool literary coterie, was a frequent traveller to Italy.¹

The Amusing Instructor of 1727 has been briefly described; a rifacimento entitled The Amusing Instructor; or, a Key to the Italian Classics was brought out by Antonio Montucci in 1792, and included a long treatise on pronunciation. Antonio Montucci (1762-1829) as well as being an Italian teacher was a noted sinologist.² He first came to England in 1789. Montucci's aim in The Amusing Instructor was not only to provide an introduction to Italian authors but also, with the "select collection of remarkable sayings and anecdotes" to enliven the study of the language. As a doctor of law, a former professor of English at the Tolomei college, and perhaps above all as a native of Siena, he no doubt quite reasonably considered himself better qualified to teach his own

1 George Chandler, William Roscoe of Liverpool (London, 1953), pp. xxi-xxii.

2 See Sir Henry McAnally, "Antonio Montucci", Modern Languages Quarterly, 7 (1946), 65-81.

language than the many Frenchmen and Frenchified Italians who aspired to do so.

There are extant in England many books, the professed object of which is to promote the study of the Italian tongue, but very few can be allowed to be well adapted for that purpose. Such is the unbounded variety of terms and expressions that enrich modern languages, and the Italian more than any other, and such the difficulty of discriminating the proper application of them, that ... this nicety cannot be acquired by the brightest genius, unless trained and nurtured in the very country where the language subsists [sic].

In sharp contrast to the erudite and versatile Montucci is the obscure and unpretentious Frenchman John Soilleux, with his Easy Method to Acquire the Italian Language, with the Help of the French and English (London, 1793). He has selected, he says, from the simplest parts of earlier grammars, and wishes to aspire neither to invention nor genius. He has taught for fifteen years, and his little work is intended at least in part for the instruction of his pupils. The English used in the grammar is sometimes faulty. The book is divided into two parts, "An easy method for beginning the Italian language" and "Method to acquire a more perfect knowledge of the Italian language" - the same ground being worked over in the second part, but in more detail. Not surprisingly this modest little 130-page work - which is now scarce - never saw another edition.

Enrico Mario Tourner's A New Introduction to the Italian Language, grounded on Reason and Authority (Edinburgh, 1794) is with its some 440 pages not only a much more substantial work but is presented with far greater assurance, and has a list of over 200 subscribers. The author presents himself as "Henry Marius Tourner, a native of Rome, Philos. Theolog. & LL.D. Member of the

Roman Arcadia, and of several other Literary Societies". He was born in Rome of British parents - but nevertheless acknowledges an obligation to a Rev. Mr Walker of the Canongate for removing foreign idioms from the English parts of the grammar. "An act of Parliament by which all children born abroad of British parents were naturalized, incited me to come over to the country of my ancestors, and enjoy as a Briton the benefits of a constitution which pleased me much more than that under which I was born". A great part of his lengthy preface is devoted to Italian literature, but he also takes the opportunity to condemn Baretti's dialogues, as having "no style of any kind, being an irregular mixture of words obsolete, modern, poetical, prosaic and provincial". Isola's dialogues he thinks "good for beginners, but they require to be freed of Lombardisms".

For his part Tourner provides no dialogues, or classified vocabularies, but an exceptionally large proportion of his book is devoted to prosody, the two broad divisions of the work being grammar, pp. 1-298; Italian versification, pp. 299-399. More specifically, the work treats of pronunciation, pp. 1-10; diphthongs, pp. 31-35; orthography, pp. 35-68; the parts of speech, pp. 69-237 (19 chapters); construction, pp. 237-298 (9 chapters); and versification, pp. 299-399 (18 chapters).

The following year there appeared Vincenzo Peretti's Grammaire italienne (Londres, 1795). The detailed criticisms it contains of Veneroni's Italian Master have been described in Chapter V. These occupy the first fifty-one pages of the work, the remainder consisting of: parts of speech, pp. 52-211;

syntax, pp. 212-314; Italian poetry, classified vocabularies, dialogues and letters, pp. 315-396. There is a subscription list containing seventy-seven names. Peretti claims to have studied his native tongue for ten years in Tuscany, for a further five in Siena, Rome and Naples, and to have taught it for several years in France and for two in England. This grammar is entirely in French, and although some previous Italian grammars had been criticised on these grounds, one reviewer at least was not disposed to cavil.

As it is most common in England to learn French before Italian, perhaps the circulation of this grammar will not be much impeded by its being written in French; should it prove otherwise, it may be easy to procure a translation. We consider the book as a valuable present to the students in Italian.¹

A fellow reviewer, however, whilst generally commending the grammar in a three-page notice, had some reservations on this point.

The work of Signor PERETTI would doubtless have been of more utility to his scholars here, and to the English nation in general, had his instructions been written or translated into our language; as many persons in our country may wish to study the Italian language, who do not understand French:- but as for those who have already learned French, it must be owned that learning Italian through that medium is as useful to students in preserving their French, as it has ever been thought in our schools for boys to learn the rudiments of Greek in the Latin tongue.²

1 British Critic, 8 (1796), 442.

2 Monthly Review, 16 (1795), 531.

No translation was in fact ever made, but evidently the grammar had a measure of success, for a second London edition was published in 1798.

The grammar of G.A. Galignani, published in London in 1796, is highly unusual in professing to comprise the material used for the author's spoken lectures on the Italian language - and indeed the titlepage of the first edition implicitly disclaims that it is a grammar at all:

Twenty-four lectures on the Italian language, delivered at the Lyceum of Arts, Sciences, and Languages; in which the principles, harmony, and beauties of the Italian language, are, by an original method, simplified and adapted to the meanest capacity, and the scholar enabled to obtain, with ease and facility, a competent knowledge of the language, without the help of any grammar or dictionary ...

This is an attractive, well-ordered grammar, of the kind which would credibly have evolved from the preparation of a series of lectures, but it is also quite detailed, making it hard to believe that all the printed material was actually spoken; Lecture XXIV, for example, largely consists of an alphabetical list of irregular verbs. Galignani's work received an unusually long and commendatory notice in the Monthly Review for September 1796:

Though it seems impossible for a person, who is ignorant of the Italian language, to comprehend and retain the grammatical rules laid down by this author when delivered, vivâ voce, in Lectures; yet, in a careful perusal and meditation, they appear capable of fulfilling all the promises in the title-page ... Of the precepts it may be justly said, that they are new, clear, and well-digested; and though the usual grammatical form has been abandoned, the chief purposes of a Grammar seem supplied in a less dry and formal manner than has hitherto been devised by ancient writers on the subject ... The praxis which Sig. GALIGNANI has furnished for every part of speech ... are admirably calculated to facilitate the acquisition of correct speaking and composition. Many idioms, peculiar to the Italian tongue, are pointed out and explained, which have not

before been remarked in any grammatical Tract written expressly for our own country ... On the whole, we do not recollect to have seen so much useful knowledge, on this subject, compressed into so small a compass in any other book.¹

There also was published in London in 1796 an anthology which may no longer be extant but which is entered in the Monthly Review for September 1797 as "Scelta di prose e poesie italiane, &c. i.e. Select specimens of Italian prose and verse, for the use of young students of that language. By F. Damiani. 8vo. pp. 155. 3s.6d. Johnson. 1796." A grammar of Damiani's, which has also disappeared, was published in about 1797, entitled A New Italian Grammar for Ladies. Evidence for this is an advertisement in volume 2 of the 1798 edition of Baret's Italian and English dictionary, which was edited by Damiani, who seems also to have been a minor composer.²

The last new Italian grammar to be published in England in the eighteenth century was Gaetano Ravizzotti's A New Italian Grammar (London, 1797). It enjoyed considerable success, with a second edition appearing in 1799, followed by at least three further editions after the turn of the century. Ravizzotti describes

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- 1 The reviewer also commended the graduated exercises in the grammar, with the suggestion that they would have been even more useful if an Italian key to them had been provided. This was done for the 2nd, 3rd and 4th editions, which were published in 1805, 1818 and 1820 respectively and which were all edited by Antonio Montucci, who also made other large additions and improvements.
 - 2 Two works by F. Damiani, British Valour, a March for the Piano-forte, and Three Sonatas for the Piano forte, appear in the National Union Catalog. Da Ponte in his Memorie, 2 vols (Bari, 1918), I, 254, includes Damiani's name in a list of cultured Italians who supported his own efforts to diffuse and restore the knowledge of Italian.

himself on the titlepage as "late teacher of language at Naples" and his method as being "equally calculated for the use of schools, and private instruction". A subscription list contains over two hundred names, and he has a dedication "To the Hon. Henry Temple" which begins: "Having had the honour of a share in the early part of your education, as your instructor in the French and Italian languages, both of which you possess with a degree of correctness and purity unusual as so early a period of life ..." The subject of Ravizzotti's address was thirteen years of age at the time, being Henry John Temple (1784-1865); the subscription list reveals that his parents, Viscount and Viscountess Palmerston, had each subscribed for four copies of the grammar. The material presented is sufficiently thorough and varied to provide a self-teaching tool, although parts 6 and 7 strike a rather old-fashioned note. The work is divided into eight parts. Part 1 (pp. 1-142) consists of the grammar proper, part 2 (pp. 143-167) of grammatical observations on prose and poetry, part 3 (pp. 168-303) of vocabulary, phrases, dialogues and proverbs, part 4 (pp. 304-323) of selected extracts of Italian poetry with facing translations, part 5 (pp. 324-396) of "Heathen gods and goddesses", these being arranged alphabetically, with informative notes and facing translations, part 6 (pp. 397-413) of "A short introduction to geography" with facing translation, and part 7 (pp. 414-43) of "Selected miscellaneous extracts" - i.e. of anecdotes with facing translations.

In a modest preface Ravizzotti had expressed the hope that the grammar would be found to be "really useful" in spite of its faults, and had apologised for his English. The contributor to the

Monthly Review for January 1798 was not placated by this; he thought it no better than Veneroni or the Port Royal grammar, and in some respects worse. In particular he considered the translations of Italian poetry were poor and gave the reader no idea of the original, citing the translation of Michelangelo's sonnet "Carico d'anni e di peccati pieno" as an example. He advocated that students of foreign languages should begin using native grammars as soon as possible. "In the present instance, Buonmattei, and Gigli, should be put into the hands of those who are learning Italian, as soon as they have effected sufficient progress ...". However, Ravizzotti must have been gratified that at least four other contemporary reviewers praised his work, for he cites extracts from these favourable reviews in later editions of his grammar.¹

Having with Ravizzotti's grammar reached the end of the eighteenth century, we may note that such a wide interest in a new Italian grammar would have been unthinkable at the beginning of the century, supposing that the periodicals concerned had existed then. In fact only one grammar - Casotti's - was published in the first decade of the century, as against twenty-six grammars, readers and dictionaries in the last decade. It will be apparent from Appendix B that the first half of the century accounts for only twenty-two per cent of the works, whilst sixty-four per cent were produced in its last thirty years. The first half of the century

1 The reviews appeared in Analytical Review for October 1797; British Critic for October 1799; Critical Review for July 1798; and Historical, Biographical, Literary and Scientific Magazine for July 1799.

nevertheless includes one very productive period, 1719-29, when sixteen works appeared, whilst if one takes the century as a whole, a total of one hundred works hardly gives the impression of Italian as a neglected language.

Almost all the authors of the grammars could be described as practical men, insofar as they were experienced teachers of Italian - 'Orator' Henley being the only exception. In methodology most of the authors were conservative, and it is not possible to trace any marked evolutionary pattern down the century. It is easier to discern those who left the impress of their own personality on their works, and in this respect the works of Baretti, Palermo, Masson, Montuucci, Vergani, Tourner and Galignani are prominent. And yet it was Veneroni and his slow-to-change followers who best stood the test of time.

As has been seen, it was common for these men to set forth in their prefaces the raison d'être of their works, and to advance one or more inducements for learning Italian. Perhaps none gave expression to such a succinct and compelling synthesis of all these reasons as Evangelist Palermo - and it is worth noting that it was only five years past the mid-century when he did so.

It is needless to enlarge upon the sweetness and delicacy of the Italian Language, it being well known in all the Courts of Europe, and is at present the reigning taste of the English Nation; the knowledge whereof, besides being useful to all Travellers, lovers of Music, Merchants, and to those who are desirous of reading the Classics in Italian, is reputed as a fine qualification for both Sexes, and no small part of polite Education.

Chapter VII

DICTIONARIES

At most times during the eighteenth century a person learning Italian would have had a choice of grammars, and in the last two or three decades, when they proliferated, the choice must have been a little bewildering. The same was hardly true of dictionaries, for there were always so few that even when choice was possible it could never have been difficult to find the work best suited to one's needs. It may reasonably be surmised that fewer people acquired dictionaries than grammars, for a good deal of progress could be made with a grammar only, by working through its usual lists of vocabulary and phrases. The names of some owners of dictionaries can be discovered from subscription lists. It cannot be deduced that these people - aristocrats, gentry and other men of note - were necessarily serious learners of Italian, although doubtless many were. But some would have subscribed for reasons of patronage or simply to have their names published,¹ and their shelves would be lined with many books that they seldom consulted. Nevertheless all such names are of interest as indicators of the prestige of the work - and hence of the Italian language - and sometimes of the social connections of the compiler.

Of the eighteenth-century compilers of Italian dictionaries in England, Altieri and Baretta are by far the most significant, but

1 F.J.G. Robinson & P.J. Wallis, Book Subscription Lists: a Revised Guide (Newcastle upon Tyne, 1975) p. iii.

mention will be made of other dictionaries which are known, including one or two abandoned projects. However, it needs first to be recalled that Altieri's dictionary was not published until 1726-27. For the first quarter of the eighteenth century, therefore, students of the Italian language were dependent upon Torriano's dictionary, which dates back to 1659 and whose origins - not surprisingly, since few dictionaries are created completely de novo - go back much further. On his title page Torriano frankly acknowledges his debt to the illustrious Giovanni Florio (1553-1625): "VOCABOLARIO Italiano & Inglese, DICTIONARY Italian & English. Formerly Compiled by JOHN FLORIO, and since his last Edition, Anno 1611, augmented by himselfe in His life time, with many thousand Words, and THUSCAN PHRASES. NOW Most diligently Revised, Corrected, and Compared, with La CRUSCA, and other approved DICTIONARIES extant since his Death; and enriched with very considerable ADDITIONS. WHEREUNTO IS ADDED A DICTIONARY ENGLISH & ITALIAN, WITH SEVERAL PROVERBS and INSTRUCTIONS for the speedy attaining to the ITALIAN TONGUE. Never before Published. By GIO: TORRIANO An Italian, and Professor of the Italian Tongue in LONDON".

Florio's dictionary had been an Italian-English compilation, published first as A Worlde of Wordes, or Most copious, and exact Dictionarie in Italian and English (London, 1598), later revised as Queen Anna's New World of Words, or Dictionarie of the Italian and English Tongues (London, 1611). He had planned a third edition, having collected a large additional vocabulary which (Torriano states in his preface) "he left behind him in a very fair Manuscript, perfected and ready for the Presse. This Manuscript

I have diligently perused, and in many places supplied, out of the generally approved Dictionary of the Accademici della Crusca, and severall others that have been set forth since his death. I have likewise much corrected the English Interpretations, and (where there was cause) reduced them to their genuine sense, as they are now used in these Modern Times". Here Torriano is perhaps referring to the Crusca's second edition (1623), for it is hard to believe that when Florio was preparing his manuscript he did not take into account the first edition (1612), published well before his death. The reader's confidence in the compiler's methodology is rather shaken when, hoping to discover which entries are wholly new ones, he has his expectations first raised and then dashed by:

An Advertisement.

Wheresoever this Asterisme * is placed before any word, it signifies, either that all such words are not to be found in Mr. Florio's last Edition of his Dictionary; or that there is an alteration and addition in their Interpretations: But these Asterismes (by over-sight) in some whole Letters, and very many places, are omitted; Of which the Reader is desired to take notice, and to judge of the Additions in this Dictionary, as upon perusall he shall find just cause and Reason.

Even had all the words been correctly asterisked it is still possible that most were already contained in Florio's last "fair Manuscript". What Torriano undoubtedly has sole responsibility for is the English-Italian part of the dictionary. Florio had never attempted an English-Italian vocabulary. His aims as a lexicographer were very different from Torriano's, as were also the times he lived in. He had wished to provide a scholarly and complete

lexicon of the language.¹ His was the world of the court, and his concern was with the literary language; he carefully cites his sources. Torriano, on the other hand, lived at a time when the influence of Italian literature was in decline, and saw his dictionary more as a useful tool for practical men. Even in his preface to the Italian-English part, although including a reference to literature, he had stressed the value of Italian for merchants and travellers:

When the Rarities of Italy (that Paradise of Art and Nature, that Academy and Garden of the World) do dayly call so many of the English Nation, and Forraigners, from all parts into it, and when its excellent Books do travell into all Nations and find Universall Esteem; and when all Merchants that traffique into the Levant, must trade by that Language, it would be superfluous for me by a Studied Discourse to invite any to the Learning thereof: And the use of a Dictionary, in order to its attaining, is so obvious to all understandings, that it would be impertinent to demonstrate its necessity ...

In a notice preceding the English-Italian vocabulary, addressed "To all who desire to learn the ITALIAN Tongue", he notes that "... the businesse of Italian is compleated in the two Dictionaries, as to understanding, writing, translating, and speaking, as far as a Dictionary can go ... I desire the Reader also to observe, that

1 F.A. Yates, John Florio: the Life of an Italian in Shakespeare's England (Cambridge, 1934) p. 189. For additional information on Florio's lexicographical work and its connection with Torriano's, Altieri's and Baretto's, I am indebted to D.J. O'Connor, 'Giovanni Florio e il suo contributo alla lessicografia italo-inglese' (unpublished M.A. thesis, University of Melbourne, 1966). Some related research has also been done by Anna Laura Messeri, 'Giovanni Torriano e il suo dizionario inglese-italiano,' Lingua nostra, 17 (1956), 108-11, and by Alessandra Nibbi, 'Il Dizionario italiano-inglese e inglese-italiano di Giuseppe Baretto', Lingua nostra, 29 (1968), 40-46.

in this Dictionary I have shun'd and avoyded (as neer as could be) obsolete and forc'd words, and I have chose to put only such as are obvious to the understanding, preferring good plain currant Money before gawdy Meddals ..."

Also preceding the English-Italian part of the work is an address to Carlo Francesco Guadagni, a Florentine nobleman to whom Torriano had taught English for a few months in Rome, and by whom he recalls being urged to compile an English-Italian vocabulary. There is little doubt however but that Torriano saw his work as destined mainly for English speakers - it was after all published in London - and he goes on:

In quanto poi tocca a gl'Interessi della Nazione Inglese hò dedicati ambidue li Vocabolarii all'Honoratissima Compagnia de' Sigri. Negotianti di Turchia in Londra, concioche essa ogni tratto manda fuori li suoi gioveni, hora nelle Fattorie d'Italia, hora in quelle di Turchia & altre parti del Levante, dove la lingua Italiana serve loro di mezzo termine al negotio e traffico, e dove si hà da credere che questi Vocabolarii siano per haver ogni maggior spaccio ...¹

Other pointers to the work's expected readership are the brief Italian grammar at the end of the volume, and the fact that no guidance is given to the pronunciation of English words in either part of the Dictionary, whereas in the Italian-English part the tonic accent is indicated for Italian words.²

1 The Dictionary appeared at a time when English trade in the Eastern Mediterranean was on the increase. The volume also contains a dedication to James Stanier, a member of the same "Right Worshipful Company of the Turkey Merchants" (i.e., the Levant Company) signed by John Martin, James Allestry and Thomas Dicas, who describe themselves as having purchased an interest in the copy and for whom the work was printed. For the Levant Company, see A.C. Wood, A History of the Levant Company (Oxford, 1935).

2 Florio had also indicated open and closed o and e but this Torriano has dropped.

In 1688 a second edition of Torriano's Dictionary was published, presumably after his death, for the wording of the title page, although almost identical at the outset with that of the first edition, continues: "By Gio. Torriano, An Italian; some time Professor of the Italian Tongue in London. Now Reprinted, Revised and Corrected, by J.D. M.D." In fact the revisor, John Davis, appears to have left the work virtually unaltered. This was to remain the current dictionary for students of Italian in the British Isles until the appearance of Altieri's dictionary, nearly four decades later.

Altieri's Dizionario italiano ed inglese (inglese ed italiano) was published in London, in two volumes, in 1726-27. He describes himself as "Professor of the Italian tongue in London", but almost nothing is known of his life, and his personality can have made little impact upon his compatriots either in England or in Italy, for only the scantiest contemporary references to him can be traced. However, I have traced an exchange of correspondence between Muratori and Giuseppe Riva¹ which contains an interesting if peremptory verdict by Muratori upon Torriano's dictionary and a request for Altieri's, which at that time would have been quite

1 Giuseppe Riva (1685?-1735?), agent for the Duke of Modena and secretary to the Modanese Resident, was in England for the period 1715-29 except for one or two brief missions to the Continent. He corresponded regularly with Muratori, sending him English books and helping to distribute and make known in England Muratori's own works. In such transactions the London book-seller Giovan Giacomo Zamboni was often a middleman, as in the correspondence here quoted.

recently published. On 1 April 1728 Muratori writes:

Dal signor Bernardo ho ricevuto The old and new testament History, che m'immagino sia l'opera del celebre Newton; The Tattler, The Religion of Nature; due libri del Burnet; e De l'origine des Romans de Mons. Huet. Ma che debbo io dire del nostro signor Zamboni, che ha scelto sì bei libri, libri a me sì cari, per favorirmi? ... Il bello, cioè, il brutto, è, ch'io vo intendendo, ma resto talora al buio per mancamento di un buon dizionario. Ho l'Italiano di un Torriani [sic]. Vale pochissimo. Mi serbo di un francese; ma di quando in quando non intendo nemmeno il francese. Però mi converrà in fine pregare V.S. che mi provenga del dizionario Italiano-Inglese d'uno non so Azzolini, o come si chiami, il quale mi vien supposto migliore degli altri. Prego pertanto la di lei bontà che mi sappia dire se veramente sia tale e qual sarebbe il suo prezzo.¹

Riva would have had no difficulty in guessing that it was Altieri's recently-published dictionary which Muratori had in mind. On 23 August he writes from London telling Muratori of arrangements he has made for various books to be sent to him, and goes on:

...Per la medesima occasione le farò pure avere il Dizionario Italiano ed Inglese dell'Altieri, che non è buonissimo, ma servirà. Al sig. Vandelli, il quale pure me ne fece ricerca risposi che quel Dizionario era poca cosa, e che il migliore era quello di Boyer Francese ultimamente ristampato in Olanda, da dove si avrebbe avuto facilmente dal Israelita Germano nostro Agente a Amsterdam, ma Rolli mi disse che quello dell'Altieri poteva servire, perche se manca è nell'Italiano solamente.²

Muratori evidently found the Altieri of little more use than the Torriano, for on 27 January 1729 he reports to Riva: "Vennero poi i libri, che il liberalissimo signor Zamboni ha inviato.

1 Epistolario di L.A. Muratori, edito e curato da M. Càmpori, 14 vols (Modena, 1901-22), VII, 2755-56.

2 Arch. Murat. (Biblioteca Estense, Modena) Filza 76, fasc. 50(B).

Erano quattro ... Il dizionario inglese mi potrà poco servire".¹

In spite of Muratori's disappointment with it, Altieri's dictionary is a great advance on Torriano's. In his preface, Altieri amplifies the description of the dictionary he has already provided on the title page, giving a brief account of the origins of the Accademia della Crusca and explaining that, whilst not strictly limiting himself to its Vocabolario², the several hundred words he has added have been taken from "writers of approved reputation". And although not wishing to question Torriano's abilities - he generously quotes the sayings Principia omnium sunt difficilia and Facile est inventis addere - he discusses the shortcomings of his predecessor at some length. Torriano had obscured the lustre of Tuscan by mixing it with provincial and peasant-like Italian. "And indeed he seems to have had little else in view, in compiling his Dictionary, than the amassing together a [sic] large Vocabulary collected from the several provinces of Italy."

Altieri presents his dictionary as one which will encourage foreigners to learn Italian; in particular, he says, there had been a need to facilitate pronunciation by clear directions. He himself distinguishes between open and closed o and e, as well as marking the tonic accent. He gives reasons why Italian should be learned: he will not presume to say that it is in all respects the equal of Latin, but it does contain "many beauties", as well as

1 Epistolario, VII, 2826.

2 The third edition of the Vocabolario della Crusca had been published in 1691.

being esteemed because of the excellent authors who have written in it; "and it is also useful to be understood by nobility, gentry and merchants; there being few, if any, Courts in Europe where it is not used, and but few ports in Italy where the merchants of Great-Britain do not carry on an advantageous traffick".

As in Torriano's dictionary, so also in Altieri's, the Turkey (Levant) Company figures prominently in the dedication, which though addressed primarily to the Governor of the Company, James Bridges, first Duke of Chandos,¹ includes also the Sub-Governor William Dunster, as well as the "molto Illri. Sigri. Assistenti di detta Compagnia." His dictionary, says Altieri,

... vengo umilmente a dedicarlo a V.E. ed agli Nobilissimi membri della Compagnia di Turshia, tanto benemeriti della Favella Italiana, la quale cresciuta sotto di loro Auspici, si vede fiorire, e far pompa delle sue bellezze, non solo in Inghilterra, ma anche nelle più remote Provincie dell'Asia.

The dictionary contains a list of more than two hundred subscribers; a great many are of the nobility, many others are described as booksellers, others are members and fellows of Oxford and Cambridge colleges; but it is indicative of the continuing importance of Italian as a trading language that nineteen of the subscribers are listed as "merchants" of whom several are at the English factory at Leghorn.

At the same time, Altieri's dictionary is a more scholarly compilation than its predecessor, claiming to contain "all the words of the Vocabulary della Crusca and several hundred more

¹ The British Library copy of the dictionary has the Duke's arms on the binding and fore-edge. .

taken from the most approved authors ..." Basically then he had taken the Crusca vocabulary, and although he does not state the provenance of the "several hundred more" words which have been included, his "Tavola de' Nomi degli Autori citati in quest' Opera" is identical with Florio's list of authors, making it extremely probable that all the additional "non-Cruscan" vocabulary is derived from Florio.

With its superior merits, Altieri's dictionary must quickly have supplanted Torriano's. It remained supreme in its field for more than thirty years, meeting no challenger until Baretti's dictionary appeared in 1760, and would therefore have been throughout this period the standard dictionary for English men of letters with any aspirations to Italian.¹ In 1749 Evangelist Palermo, another teacher of Italian in London, brought out a second edition which he described as having long been wanted; Altieri's dictionary was already, he explains in his preface, an excellent one, and his "very considerable corrections" were confined to the rectification of printing errors. A further London issue of this edition was brought out only a year later.²

Giuseppe Baretti, with the publication of his famous dictionary in 1760, created a work which put a decisive end to Altieri's, and one which was to flourish in successive editions without serious

1 Sterne makes a passing reference to Altieri's dictionary in the Le Fever episode of Tristram Shandy (London, 1760-67), VI, ch. 11.

2 An edition was also published in Venice in 1751.

rivals well into the nineteenth century.¹

Baretti had arrived in England in 1751, and was soon at work defending Italian writers from their detractors, and introducing Italian language and literature to a growing number of Englishmen. In 1757 he brought out The Italian Library, the most important of his works to have been published in London up to that date, and had become sufficiently well known for a group of booksellers to approach him during that same year with the suggestion that he undertake the task of revising Altieri's dictionary. He has recounted the incident himself; it is preceded by the remark that the English are men of few words where business contracts are concerned:

Io lo seppi in prova più volte e mi ricorderò sempre che quando m'accordai con otto librai associati per correggere ed ampliare il Dizionario dell'Altieri domandai loro addirittura dugento ghinee. Un bicchier di vino e una stretta di mano finirono l'accordo in meno tempo che non lo scrivo; anzi quando il mio lavoro fu terminato, furono presto unanimi in farmi anche un buon regalo, essendosi da sè stessi persuasi che io avevo fatto qualche cosa di più intorno a quel Dizionario, che un altro non avrebbe fatto.²

In spite of using the words "correggere" and "ampliare", Baretti assumes full authorship of the dictionary, which the title page describes as "Improved and augmented with above ten thousand

1 For the eighteenth century editions published in England, see Appendix A. There followed editions in 1807, 1813, 1816, 1818, 1820, 1824, 1831, 1839, and 1854 the last appearing under the editorship of John Davenport and Guglielmo Comelati, with a re-issue in 1873.

2 Lettere familiari, 25 agosto 1760.

words, omitted in the last edition of Altieri". In his preface - where he recounts what he has done "towards facilitating the way to the acquisition of the two best living languages" - Baretti sets out his justification for this decision.

The dictionary of Altieri was hitherto the largest and least contemptible work of this kind. The man certainly went a good way farther than his predecessors, Florio and Torriano; yet many of his definitions awakened often my risibility. Those aquatick birds, called HALCYONS by the poets, he converted into so many fishes. The CAMEL was in his opinion the largest of quadrupeds, and the SNAIL he ranked amongst the insects. The COCHINEAL he called a berry, and the INDIGO a stone. The ONYX and the CALCIDONIUS with him were not gems, but kinds of alabaster, and the LEAVES were excrements of trees. He thought that ORB meant a hollow sphere, and made the ninth heaven perform its course in four and twenty hours from east to west.

These and many other tokens of the ignorance of an author whose labours were the ground-work of mine, I would have passed over in silence, as he does not appear to have aimed at any reputation but that of an indefatigable compiler, had he not often provoked my indignation by his love of obscene words and phrases, of which he collected a large number, as well as of scurrilous sayings and senseless proverbs in depreciation of the female sex.

But if in many places his ridiculous diligence gave me much cause for blots, in many more he left me room for additions; so that I can honestly assure the reader that my Dictionary contains above ten thousand words or significations of words not to be found in his, in spite of his pompous and false declaration, that the Italian part of his performance contained many hundred more words than the Vocabulary of the Academicans Della Crusca.¹

These considerations, and my having translated a large number of his phrases, rectified endless accents that he had misplaced in the Italian, accented all the English, and expunged numberless superfluities, made me resolve to prefix my name instead of his to this edition; and should any body think me wrong in so doing, as the whole of the work cannot properly be called mine, let him do as much for the advantage of the studious to Baretti's Dictionary, as Baretti has done to Altieri's,

¹ There is some misrepresentation here; as has been noted, Altieri had claimed to include "several hundred" non-Cruscan words, all probably derived from Florio.

and he shall have my full leave to efface my name from its frontispiece, and place his own in the stead.

The self-righteous tone of this preface provoked a sharp reproof in a contemporary review of the dictionary. The anonymous writer may admittedly have also had private motives for attacking Baretti, a man whose temperament was as capable of making enemies as winning friendship. Recalling the last edition of Altieri's dictionary edited by Palermo in 1749, the reviewer went on: "Now it is well known, that Altieri, in compiling his Dictionary, stuck very close to that of Crusca, which is universally allowed to be the standard of the Italian language. Yet Mr Joseph Baretti found so many defects in this Dictionary, that he has added, as appears by his title-page, above ten thousand words: so that if the merit of a Dictionary consists in the quantity of its contents, that which is now before us certainly deserves the preference. Possibly the just title of this book ought to have run thus - Altieri's Dictionary, &c. improved and augmented by Baretti: at least we are of opinion, that the last mentioned Editor, or Author, should have spoke less contemptuously, than in his preface he has chose to do, of the Writer whose work he has thought fit to transcribe". As for Baretti's allegations of Altieri's "depreciation of the female sex", the reviewer observes tartly that "It was, indeed, impossible that a Gentleman of so much delicacy, and who has so great a regard for the Ladies, should keep his temper, when his modesty was so violently offended. Mr. Baretti carries his head extremely high throughout the whole

preface ..."¹

Baretti's reaction to this review is unknown; he would certainly have quarrelled with his critic's contention that the Vocabolario della Crusca was "universally allowed to be the standard of the Italian language". Not only had he attacked Altieri's claim to have included it all, but he himself had dropped all mention of it from his own title page. He was, of course, fiercely opposed to the Crusca, and often expressed these sentiments in his writings. He considered the Vocabolario della Crusca to be full of obsolete, vulgar or obscene words, and of many that were "troppo fiorentini"; that it was inflated by the unnecessary inclusion of grammatical derivatives (such as superlatives), and by the appearance of the same word in several forms (as in abbadessa, abadessa, badessa). He alleged that not more than two thirds of the total vocabulary was actually used in either speech or writing, whereas the English and French used nearly all the words their dictionaries contained.²

It might at first sight seem inconsistent of Baretti to accuse the Vocabolario della Crusca of prolixity when he had proclaimed that his own dictionary contained "above ten thousand words or significations of words" not found in Altieri's. However, much of Baretti's additional material consisted of English words or phrases, for which he was indebted to Dr Samuel Johnson and his dictionary.

1 Monthly Review, 23 (1760), 240-41.

2 La Frusta Letteraria, n. XXV.

The profound influence which Johnson's dictionary exerted on lexicography was by no means confined to English lexicography,¹ but in Baretti's case this influence was unique. Baretti had first met Johnson at the end of 1752 or the beginning of 1753 when the latter was already deep in work on his dictionary; he was welcomed into Johnson's circle and was constantly in his company until 1760 when his own dictionary was published - for which Johnson himself composed the dedication.² From the very beginning of their acquaintance Baretti had been full of admiration for Johnson's project, to the extent of planning for the introduction of the dictionary into Italy even before it had been published; in April 1754, having heard that it had become fashionable for the ladies of Milan to learn English, he wrote asking a friend there how many copies he would be able to take "d'un dizionario inglese che sta ormai finito di stampare, e che vuole dare scaccomatto al nostro della Crusca e a quello dell'Accademia di Francia, e a quanti dizionari sono mai stati pubblicati finora, pel bel metodo che s'è tenuto nel compilarlo".³

With the revised version of Altieri already ten years old, Baretti's own dictionary would have had every prospect of success even without the added prestige conferred by Johnson's association with it. During Baretti's lifetime it was followed by two further

1 For a brief general survey of Johnson's influence on foreign lexicographers, see James H. Sledd and Gwin J. Kolg, Dr Johnson's Dictionary: essays in the biography of a book (Chicago, 1955), pp. 156-63.

2 Boswell's Life of Johnson, edited by Mowbray Morris (London, 1893), p. 118.

3 Baretti, Epistolario, a cura di L. Piccioni, 2 vols (Bari, 1936) I, 98.

London editions, substantially unaltered. In November 1777 Baretti had written to Francesco Carcano in Milan, promising him a copy of the third edition, which was due to come out soon after Christmas, and adding that there was no longer a copy to be had anywhere of the first or second editions.¹

In 1790, the year after Baretti's death, a new edition appeared "corrected and improved by Peter Ricci Rota, Master of Languages", with a prefatory note informing the reader that many useful words had been added and faults rectified; the work was offered "as the most correct and complete Dictionary of the two first living languages".

One more London edition was to appear before the end of the century, "corretta e migliorata, da F. Damiani". Damiani modestly describes the advantages of this (bibliographically, the third) edition over the two previous ones as "mediocre", explaining that the society of booksellers who had brought it out had wished to maintain the previous basic content and plan of the work, and that the improvements he has made have been subject to these limitations. In cases where the several Italian equivalents given for one English word were not really synonyms, he has differentiated between them. He found about a hundred words unknown to him, some of which he says were not Italian at all, whilst the rest might exist although he had never seen or heard them; the second category he has left, and the former he has eliminated, at the same time adding a few words of his own. He has amended many definitions,

¹ Ibid., II, 217.

and believes Baretti has been careless in this respect. He found the previous dictionary full of "Florentine catchwords" unintelligible to others. Damiani has also revised phrases and explanations "che, per una intempestiva affettazione di bello spirito, tendevano al ludibrio della religione Cattolica".¹ Finally, he has put right an "incredible number" of spelling mistakes, misplaced words and lines, and has corrected the grammatical designations assigned to many words. Damiani concludes by expressing the hope that his successors will have more latitude than he has enjoyed for making further improvements.

Whatever may have been the scholarly merits of the dictionaries of Altieri and Baretti, they suffered from one obvious and practical disadvantage: these bulky, two-volume, large-quarto works were not easily portable. The remedy was produced by the Italian teacher and librettist F. Bottarelli, who in 1777 brought out The New Italian, English and French pocket-dictionary, in three duodecimo volumes; it described itself as "carefully compiled from the Dictionaries of La Crusca, Dr. S. Johnson, the French Academy, and from other dictionaries of the best authorities; in which the parts of speech are properly distinguished, and each word accented according to its true and natural pronunciation. To which is prefixed a new compendious grammar".

1 In fairness to Baretti, it must be said that no examples justifying the use of the word "ludibrio" have been found. One case where Damiani has modified Baretti in this respect is: PURGATORY, s. [a place of purgation for the souls of the faithful, according to the Roman Catholics] purgatorio, s.m. luogo dove si suppone che l'anime patiscan pena temporale per purgarsi de' lor peccati (Baretti). PURGATORY, s. purgatorio, luogo dove l'anime patiscan pena temporale per purgarsi de' lor peccati (Damiani).

The first volume, which contains the Italian before the English and French, also has the 75-page Italian grammar. A preface describes the compiler's aims and method, which are also summarised in a notice of the work in the Monthly Review, 1778, p. 480:

The design of this publication is to provide a portable and cheap dictionary of the English, French and Italian languages. For this purpose the whole is printed on a small type, and, as far as possible, single words in one language are interpreted by synonymous [sic] terms in the other. Idiomatic phrases are occasionally introduced, and many technical terms are admitted. In the first volume the Italian takes the lead, in the second the English, in the third the French. This dictionary appears to be drawn up with correctness, and will be very useful to those to whom a cheap and portable dictionary is an object of convenience.

Bottarelli's dictionary seems to have met a definite need, for second and third "corrected and improved" editions followed in 1789 and 1795, followed by others after the turn of the century.¹

In 1784 - that is, in between the publication of the first and second editions of Bottarelli's dictionary - work was being carried out on yet another trilingual dictionary, but this project never reached fruition. Its author was the Italian teacher Francesco Sastres, friend of Johnson, and the evidence is provided by some letters conveying encouragement and lexicographical advice sent by Johnson to Sastres. On August 21, 1784, he writes:

... I wish you had told me distinctly the mistakes in the French words. The French is but a secondary and subordinate part of your design; exactness, however, in all parts is necessary, though complete exactness cannot be attained; and the French are so well stocked with dictionaries, that a little attention may easily keep you safe from gross faults;

¹ The last edition of Bottarelli's dictionary was published in 1826.

and as you work on, your vigilance will be quickened, and your observation regulated; you will better know your own wants, and learn better whence they may be supplied. Let me know minutely the whole state of your negotiations. Dictionaries are like watches, the worst is better than none, and the best cannot be expected to go quite true.¹

From a letter of September 2 it seems that a French scholar has been closely examining and criticising Sastres' draft; Johnson comments: "I wish you better luck with your next specimen; though if such slips as these are to condemn a dictionary, I know not when a dictionary will be made".² Further advice follows on September 16,³ and on October 20 Johnson writes Sastres the last recorded letter on the subject:

... What comes of the specimen? If the booksellers want a specimen, in which a keen critick can spy no faults, they must wait for another generation. Had not the Crusca faults? Did not the Academicians of France commit many faults? It is enough that a dictionary is better than others of the same kind. A perfect performance of any kind is not to be expected, and certainly not a perfect dictionary.⁴

But within a few months Johnson was dead - being in fact attended by Sastres during his last illness.⁵ Even had Sastres enjoyed the benefit of Johnson's advice for a longer period it seems doubtful whether the dictionary would ever have been finished, for Johnson's remarks convey the impression that Sastres was already

1 The Letters of Samuel Johnson, edited by R.W. Chapman, 3 vols (Oxford, 1952), III, 205-06.

2 Ibid., III, 212.

3 Ibid., III, 224-25.

4 Ibid., III, 239.

5 G.B. Hill, Johnsonian Miscellanies, 2 vols (Oxford, 1897), II, 151-52.

disenchanted with his project. Certainly the fact that Bottarelli's dictionary had been conceived on a similar plan and was already on the market would not have improved its chances of success.

Another dictionary did vie with Bottarelli's, for the rest of the century and beyond; like his, it was a pocket dictionary, but it was published in two volumes only, confining itself to the Italian and English languages. Giuspanio Graglia's An Italian and English Pocket Dictionary (London, 1787) appeared at an auspicious moment, for it is likely that by this time the first edition of Bottarelli was out of print. At all events the existence of any other pocket dictionary is conveniently ignored by a notice in the work proclaiming that "... it was suggested, indeed, by many who are already possessed of the Folio or Quarto Dictionaries, that, in travelling, and on common occasions, a portable assistant would also have its use".

There are no pretensions about this work. As far as the second (English-Italian) part is concerned, the user is told that "little more has been aimed at, than to lead the learner to the Italian words in the first", and indeed as regards the English vocabulary throughout "care has been taken not to offend with obsolete and unintelligible words, with vulgarisms and indelicacies, such as originated with old Florio, and descended to his successors". The publication of this work was noticed by the Monthly Review, vol. 77, 1787, p. 166, its price being given as five shillings, bound, and the reviewer remarking that

Mr Graglia's intention was to provide a portable and cheap dictionary of the Italian and English language. The design is well executed: brevity, the chief excellence of such a performance, is peculiarly attended to, without leaving out any thing that is essential. Phrases, sentences, proverbs &c. are intentionally omitted; the Italian word is explained by one, and sometimes two, English synonyms; and in order to facilitate the pronunciation, the Italian words are properly accented. A Compendium of this kind, with regard to the Italian tongue, was much wanted.

Eight years later this work was succeeded by "The new pocket dictionary of the Italian and English languages, in two parts ...
By C. Graglia¹. A new edition; to which are added, upwards of
twenty thousand words, familiar phrases, &c. extracted from
approved authors. Corrected throughout by A. Montucci, LL.D.
and J. Sivrac, A.M. (London, 1795).

Of the two revisors, Antonio Montucci, teacher, editor and anthologist, is the better known; he was the author of The Amusing Instructor (London, 1792) and has been mentioned more fully in that connection. Jean Sivrac, as well as teaching the French and Italian languages in London, was a minor editor and translator.²

1 The contraction C., which is repeated in successive editions of this work, is almost certainly a mistake for, or a deliberately chosen contraction of, G[iuspanio]. An additional complication arises from the fact that another contemporary author living in London, who published pedagogical words and translations, was a certain G.A. Graglia, who also variously describes himself as Giuseppe A. or Joseph Anthony Graglia. The British Library Catalogue of Printed Books and the Library of Congress National Union Catalog (Pre 1956 Imprints) each cope differently with this problem, the latter probably more correctly.

2 Sivrac's work included an Italian translation (London, 1795) of The Castle of Otranto, and a translation (London, 1794) into both French and Italian of Dr John Gregory's A Father's Legacy to his Daughters, clearly intended for learners of these languages. The preface to the Italian part of the latter work refers to his activities as a teacher of Italian.

Considerable revision seems to have been done. As Montucci declares in the preface (which has parallel English and Italian text): "The slightest comparison between the two [editions] will convince the candid reader, that had it not been out of respect for a long established title-page, the name of GRAGLIA would never have appeared in the present work ..."¹

As a matter of fact, however, the name of Graglia was perpetuated for much longer than Montucci could have foreseen - until at least 1865 - in a numerous variety of editions. Most were preceded by an Italian grammar, some offered a supplementary vocabulary of naval terms; editions emanated from England, Italy, France and the United States. But always it remained a "pocket" dictionary; this seems to have been the characteristic which first made it popular and continued to keep it so.

It remains to mention one more incomplete project, launched by Felice Mariottini in 1796.

Mariottini's first London publication had been a curious "open letter" to the French writer and educator the Countess de Genlis, addressed Alla Signora di Sillery-Brulart (per lo innanzi Contessa di Genlis); lettera dell'Abate Felice Mariottini (1792),

1 Elizabeth Thorne, who includes this edition in her summary list of eighteenth-century dictionaries (English Miscellany, 9 (1958), 160) would seem to be mistaken in describing it as "very nearly identical with Giuspanio Graglia's 1787 dictionary". There is clearly an affinity between the two, but the later one contains many more entries, and individual entries are often fuller, particularly in the English-Italian section.

with a quotation from Petrarch on its title page, Dunque ora è il tempo di squarciare il velo. In France he had been engaged in about 1783 to teach Italian to the children of the Duke of Orleans, by the Countess de Genlis who was superintending their education. After some two years, he claims in his letter, he was falsely accused of neglecting his duties, disobeying her instructions and of impertinence, and dismissed from her service¹. In his letter his main concern is to rebut these allegations. A contemporary review of Mariottini's letter declines to take sides, remarking only that "we are always heartily sorry to see such animosities existing between persons of superior education and abilities. It gives us more pleasure to be able to inform our readers, that Signor Mariottini is engaged in publishing by subscription Milton's Paradise Lost, translated into Italian blank verse, with original notes".²

1 In her Memoirs the Countess de Genlis has a rather different version: Mariottini made a "most ridiculous declaration of love" to her, which became public knowledge, and she asked him to resign. The papal nuncio intended to have him sent back to Italy, but instead "the Abbé Mariottini went to England, where he wrote a libel upon me, called The Countess of Genlis unveiled, with an English translation on the opposite page. He did not presume to attack my reputation in that absurd effusion, which consisted merely of violent declamations against my imperious and furious disposition. He afterwards returned to France, where he fell into misery, and died at the Hospital of Incurables, two years before my return [1799] to Paris". - Memoirs of the Countess de Genlis 8 vols (London, 1825-26), III, 247.

2 Monthly Review (1793), 355-56.

Mariottini brought out a partial translation of Paradise Lost in 1794, followed by a full one in 1796.¹ His much more ambitious project was heralded by an announcement in the Monthly Magazine for November 1796: "The English and Italian, and Italian and English Dictionary, by Felix Mariottini, Esq., to be published in 1s. weekly numbers, and comprised in 2 large 4to vols. Longman".

In the event, only A-Adj of the English-Italian part were ever issued. Had the whole work ever been completed on the same scale as this small section it would certainly have resulted in two very substantial volumes; the vocabulary is extensive and entries often very full. There are numerous entries even under the single letter 'a' - including for example its use in burlesque poetry to lengthen a syllable, where Dryden's line "For cloves and nutmegs to the line-a" is cited.² However there also seems to be some unevenness in the selection of the vocabulary; thus there is an entry for "ABACKE, adv. (obsolete) backwards, indietro", but the word "aback" does not appear at all.

With the first number of the vocabulary Mariottini included the preface to the whole projected dictionary; it has a certain pomposity even by the standards of lexicographers of the day:

When I say I have followed Johnson step by step, I do not mean that I have not retrenched from, or added to, his literary plan ... I have taken off etymologies which are not of particular use to a Foreigner ... I have added several participles and a number of obsolete words ... To many of the principal verbs and nouns, I have added the idioms of the English language with the translation into Italian ...

1 The previous Italian translation had been that by Rolli, in 1729.

2 The same line is cited by Baretti, and derives from Johnson's Dictionary.

I have added many terms of arts and sciences ... I venture to affirm, no Dictionary whatever of the English tongue contains so many words as will be found in this. It will perhaps be matter of wonder, that I do not mention any of the Italian lexicographers who have preceded me; but why should I be requested to name them? To praise them might not be sincere; to blame them would be ungenerous ...

What caused Mariottini to abandon his project is not known, but that he should have done so is hardly a matter for surprise; rather is it remarkable that, with Rota's revised edition of Baretti having been brought out only two years earlier, another dictionary of comparable proportions should even have been contemplated, and is another indication of the measure of interest which the Italian language had aroused by the end of the century. And, as has been seen, there was now also a substantial demand for pocket dictionaries, which was being met. The English student of Italian was by now in a far more fortunate position than his counterpart in the first quarter of the century, who could hope for no more than an out-of-date Torriano.

Chapter VIII

TEACHERS AND TEACHING

Throughout the eighteenth century most people who learned Italian, if they were not self-taught, did so with the help of private tutors. Sometimes pupils would come to the premises of the tutor to be taught individually or in small groups, but often the tutor would visit or reside at the home of his pupil. There were only two serious moves to establish Italian as a university subject - one being as part of George I's scheme for introducing modern languages at the universities of Oxford and Cambridge and the other being John Hely Hutchinson's later project at Trinity College Dublin - and the documented cases of Italian as a subject in school curricula are few and intermittent. Any account of Italian as a subject taught in educational institutions during the eighteenth century must therefore be a fragmentary one rather than the story of any continuous development. Nevertheless it will be convenient to treat of this aspect first, particularly since it was partly as a result of earlier changes and developments within these institutions - at least so far as some schools and academies are concerned - that Italian did occasionally make an appearance on the curriculum.

One of the causes of these changes and developments in England was the birth of the dissenting academies, which were to have a pervasive influence on educational curricula throughout the

century.¹ They arose as a direct consequence of the 1662 Act of Uniformity by which nonconformists to Church of England liturgy were forbidden to teach in any public or private school; after the Toleration Act of 1689 their numbers grew and they operated more openly. Started by evicted university teachers or graduate clergy, they differed widely among themselves, and some began by offering no more than the traditional classical curriculum. But the Puritans had long been concerned with educational reform, and were now presented with an opportunity of putting the theories of Hartlib and Comenius into practice. By no means always did the "modern studies" which they now began to introduce include modern languages. One of the earliest dissenting academies to offer them was Charles Morton's at Newington Green, and it seems likely that Italian was on the curriculum. Daniel Defoe entered Newington Green in about 1675 at the age of fourteen; in later life he threw down a challenge to John Tutchin, who had alleged that he was no scholar:

... That I'll take any Latin Author he shall Name, and with it one French, and one Italian, and I'll translate them into English, and after that Re-translate them Cross-wise, the English into French, the French into Italian, and Italian into Latin ...²

Earlier, in his An Essay upon Projects (London, 1697), Defoe had proposed an academy for women which would include French

1 The dissenting academies were not the only modernising force; the trend of the times was utilitarian and rationalistic, and Locke's influence has been mentioned in Chapter V. See Nicholas Hans, New Trends in Education in the Eighteenth Century (London, 1951), pp. 54-55.

2 Defoe's Review, 2 (1705), 150.

and Italian on its curriculum. This was only a theoretical scheme, but in the course of the eighteenth century there was growth in both the number and the reputation of girls' boarding schools.¹ The actress and writer Mrs Charlotte Charke, who was the youngest daughter of Colley Cibber, recalls being taught Italian at her boarding school in Westminster by a Monsieur Flahaut as early as c. 1717.² A later example is Mrs Mary Robinson (1758-1800), the actress and writer who towards the end of her life had a literary correspondence with Robert Merry - she styling herself "Laura Maria", whilst he had already assumed the pseudonym "Della Crusca".³ In her Memoirs she tells of being taught in a Chelsea school by one Meribah Lorrington - "the most extensively accomplished female that I ever remember to have met with ... She was mistress of the Latin, French, and Italian languages ... All that I ever learned I acquired from this extraordinary woman".⁴

Italian was not confined to girls' schools. An account by Solomon Lowe of an Italian lesson he gave to three boys in the seventeen-twenties at his Brook Green Academy, Hammersmith, has been

1 See Dorothy Gardiner, English Girlhood at School (London, 1929), chapter 15.

2 A Narrative of the Life of Mrs Charlotte Charke, Youngest Daughter of Colley Cibber, Esq. (London, 1827), pp. 17-18.

3 W.N. Hargreaves-Mawdsley, The English Della Cruscas and their Time (The Hague, 1967), pp. 217-18.

4 Memoirs of the Late Mrs Robinson (London, 1826), p. 19.

cited in Chapter VI. From 1761 to 1767 Joseph Priestley was a tutor of languages, which included Italian, at Warrington Academy.¹ A Dr Rutherford had an academy at Uxbridge in 1791 and included Italian in his curriculum, and the language was designated an "accessory subject" in the ten-year course drawn up by J.B. Florian for his Academy at Bath in 1796.² At about the same time a notice in a local newspaper was offering tuition at Snowden's Academy, Hull, in French, Italian, and German, at three guineas a year per subject.³ But it must be admitted that such examples, if not the only ones, are hard to come by; it may safely be said, in fact, that Vicesimus Knox's remark that Italian although very desirable for scholars was not usually taught in schools is true for the whole of the century.⁴

With Italian only exceptionally taught in the schools, and in face of the general malaise in the two English universities which had set in during the 1680's and was to last a hundred years, one

1 J.T. Rutt, Life and Correspondence of Joseph Priestley, LL.D., F.R.S., &c., 2 vols (London, 1831-32), I, 30.

2 Hans, op. cit., pp. 80, 115.

3 Hull Packet, 30 December 1794. John Lawson, A Town Grammar School through Six Centuries (London, 1963), p. 189, suggests that Italian may have been in some demand in Hull for commercial reasons with the development of the citrus-fruit trade with Sicily and the Adriatic.

4 Vicesimus Knox, Liberal Education, second edition (London, 1781), p. 145.

would hardly expect a move to establish the teaching of Italian at Oxford and Cambridge - especially since at no time had modern languages been thought of as appropriate subjects for academic study. At first sight, therefore, the Chairs for Modern History and Modern Languages set up in both universities by George I seem surprisingly out of character with the times - and certainly the project soon lost its early promise.

It does seem likely nevertheless that some form of Italian tuition, whether under the aegis of the universities or independently of them, was procurable at Oxford and Cambridge throughout all or most of the century. That it was available in Oxford at the very beginning of the century, for example, is apparent from remarks made in 1700 by Dr John Wallis when he was opposing Lewis Maidwell's efforts - which turned out to be unsuccessful - to set up an academy for modern studies at his home in Westminster. Contending that the facilities which Lewis proposed to provide were already available in the two university cities, Wallis gives an example of the kind of accomplishments a man could acquire in Oxford.

The same Colonel [Codrington], beside his skill in the great horse, is expert in dancing allso, to a high degree: both which accomplishments he learned at Oxford. He learned allso at Oxford the French, Spanish and Italian languages: of which languages, here be allways teachers, though not allways learners. I mention this onely to shew how well a man may be furnished with genteel accomplishment, in our universities, without needing this new academy.¹

1 Oxford Historical Society, Collectanea, first series (Oxford, 1885), p. 319.

Wallis implies that Cambridge did not lack teachers either. That there was at least one learner there in 1710 is evident from a letter written from Trinity by the poet John Byrom (1691-1763) to the assistant manager of his father's London business.

... I thank you for inquiring after Italian and Spanish books for me. If you meet with any Italian poets or historians, buy them, especially if you meet with any of Bentivoglio's history of the war of Flanders ... or anything of his, or Tasso, or Ariosto, Marino, Fulvio Testi, Petrarcha, &c., Father Paolo's history of the Council of Trent, &c.¹

However, when in 1724 a scheme for teaching modern languages in the universities was introduced, the aim was not so much to promote the study of poets and historians as to produce competent linguists. Edmund Gibson, who drew up the draft scheme, refers to "continual correspondence with foreign courts and agencies therein, requiring in a peculiar manner the knowledge of the modern or living languages, both in speaking and writing, for which no provision hath yet been made in either of the Universities".² It has been pointed out that there was also some political motivation for the proposals, which formed the second part of a joint two-part scheme designed to win the support of the universities for the Government.³ Gibson's proposals were put into effect by Lord Townshend, Principal Secretary of State, who in a letter to the two

1 The Private Journal and Literary Remains of John Byrom, edited by R. Parkinson, 4 vols (Manchester, 1854-57), I, 12.

2 Norman Sykes, Edmund Gibson, Bishop of London, 1669-1748 (London, 1926), p. 91.

3 Sir Charles Firth, Modern Languages at Oxford, 1724-1929 (Oxford, 1929), p. 4.

universities of 16 May 1724 states that His Majesty had

observed that no Encouragement or Provision has hitherto been made in either of the Said Universitys for the Study of Modern History or Modern Languages, the knowledge of which is highly necessary towards compleatly qualifying the Youth committed to their Care for Several Stations both in Church and State to which they may be called; and having Seriously weighed the prejudice that has accrued to the Said Universitys from this Defect, Persons of Foreign Nations being often employed in the Education and Tuition of Youth both at home and in their Travels; and great numbers of young Nobility and Gentry being either sent abroad directly from School, or taken away from the Universitys before the Course of their studys can be there compleated, and Opportunitys frequently lost to the Crown of employing and encouraging Members of the two Universitys by conferring on them such Employment both at home and abroad, as necessarily require a competent Skill in Writing and Speaking the Modern Languages.¹

A professor of modern history was to be nominated for each university, each professor being required to maintain out of his stipend at least two teachers of modern languages. Twenty nominated scholars would be taught at each university and annual reports on their progress made by the teachers to the Secretary of State, the diligence of the scholars being eventually rewarded by "suitable employments, either at home or abroad, as occasions shall offer".

The first professors were David Gregory for Oxford and Samuel Harris for Cambridge, and by the beginning of 1726 both had their full complement of King's Scholars. Each scholar was nominated for three years and usually studied both French and Italian, though German is occasionally mentioned. Brief and generally satisfactory

1 Endowments of the University of Cambridge, edited by John Willis Clark (Cambridge, 1904), p. 185.

reports were made on each scholar for the years 1725-27.¹ But in the last of these Gregory notified six vacancies, and in the previous year he had complained about the poor selection of candidates. The fact was that these scholarships offered a way of securing diplomatic posts to those whose influence was often greater than their ability to benefit educationally from the courses. Moreover the Government, having gained the goodwill of the universities by founding these Chairs, was losing interest in the educational objects of the scheme, which was fast collapsing. The professorships became sinecures, and although teachers of languages continued to be appointed, little or nothing is known of most of them. Of the exceptions, two or three were Italian teachers.

Girolamo Bartolomeo Piazza was the first teacher of Italian to be appointed at Cambridge by Samuel Harris when the scheme began, and he continued to teach Italian there as assistant to Shallett Turner, who succeeded Harris in 1735. Piazza was a Protestant convert, and in 1722, soon after coming to England, brought out his only book, A Short and True Account of the Inquisition and its Proceedings, as it is Practised in Italy ..."By Hierom Bartholomew Piazza, an Italian born; formerly a Lector of Philosophy and Divinity and one of the Delegate Judges of the Court; and now, by the Grace of God, a convert to the Church of England". And in contributing an Italian poem to the Cambridge Gratulatio on the occasion of the Prince of Wales' marriage in 1736, Piazza describes

1 See Sir Charles Firth, op. cit., pp. 8-13, and Oscar Browning, 'King's Scholars in Modern History and Modern Languages, 1724-1727', Cambridge Review, 25 November 1897, 117-19, and 9 December 1897, 145-47.

himself as "Assistente Italiano del Regio Professore delle Lingue Moderne".

Among Piazza's pupils at Cambridge were Thomas Gray, Horace Walpole and William Cole the diarist. Cole had in his possession a copy of Piazza's book on the Inquisition, and in it wrote an account of Piazza's life. This has been transcribed by John Nichols.¹

The Author of this book was a poor harmless and inoffensive man, who taught the Italian and French languages for many years at Cambridge, where he died about 1745,² and was buried in the chancel of St. Andrew's Church there, myself (having been his scholar) with several others of his university pupils, attending his funeral, and supporting his pall. He had been a Dominican Friar, and I remember his once shewing me his letter of priest's orders: but, on his coming to England, to shew himself a true convert, he forgot his vows, and took a wife, a French Huguenot woman, by whom he had a son and two daughters, of men and women's estate at their father's death; which was very sudden, he having been with me not above two days before I was desired by his widow to attend his funeral from his house close to the garden wall of Emmanuel College, formerly the garden-wall of the Cambridge Dominicans, and the last house but one as you go out of Cambridge to Gogmagog Hills. He was always very poor and necessitous, and had often been publicly relieved by the University and oftener by the private Colleges and his scholars, who were the more generous to him as he always behaved himself decently and soberly, and was constantly clean and neat, though in indigent circumstances. He wanted to get his son taken into our College as a poor scholar, and I once applied to our Provost, Dr Snape, for him; but Mr Piazza had not, upon examination, sufficiently grounded his son in the Latin language for his admission; and before he was better qualified his father died, and the family went away from Cambridge. I remember the widow applied to me to write to a brother of her husband, who was a Canon of a Church, I think, in Alessandria della Paglia, where I know this Author was born; though Mr Piazza never told me of him, notwithstanding he used to frequent me very much. The letter was to tell him of his brother's death, and miserable circumstances of his family,

1 John Nichols, Literary Anecdotes of the Eighteenth Century, second edition, 9 vols (London, 1812-15), IX, 338.

2 In fact he died in June 1741.

in order to get some remittances for their support. What was the effect, I never heard. Though Mr Piazza was looked upon as an honest man, yet he was never esteemed as one of abilities, even in the two modern languages he taught.

Thomas Gray went up to Cambridge in 1734 and at first was immersed in obligatory studies in logic, philosophy and mathematics. When in 1736 he began, ostensibly, reading law, he was able to devote more time to the classics and, presumably, to Italian as well, for on 8 October 1736 he wrote to his tutor George Birkett asking him to pay any bills which Piazza might want settled - "I forget what I owe him, but he is honest enough to tell you right".¹ If Piazza's abilities were only mediocre, as Cole suggests, it is unlikely that Gray depended upon him for very long. In March of the following year he wrote to his friend Richard West:

I learn Italian like any dragon, and in two months am got through the 16th book of Tasso, whom I hold in great admiration: I want you to learn too, that I may know your opinion of him; nothing can be easier than that language to any one who knows Latin and French already, and there are few so copious and expressive.²

Horace Walpole, too, was in Cambridge at this time and learning Italian from Piazza; Thomas Ashton, writing to West from King's College in 1736, refers to Piazza as "Walpole's Italian"³, and Walpole himself has recorded that it was from Piazza that he learned Italian.⁴ But it was Gray who, after accompanying Walpole on the

1 Correspondence of Thomas Gray, edited by Paget Toynbee and Leonard Whibley, 3 vols (Oxford, 1935), III, 53.

2 Ibid., III, 61.

3 The Correspondence of Gray, Walpole, West, and Ashton, edited by Paget Toynbee, 2 vols (Oxford, 1915), I, 64.

4 Yale Edition of Horace Walpole's Correspondence, edited by W.S. Lewis (London, 1937-), XIII, 6.

Grand Tour, took up permanent residence in Cambridge and so became associated with another teacher of Italian there.

The Cambridge Chronicle of 3 March 1764 records the appointment of Signor Agostino Isola to teach Italian and Spanish at the University; four years later Gray succeeded Lawrence Brockett to the Chair of Modern History, and formally re-confirmed Isola in the teaching post. Although Gray seems to have maintained the traditions of the professorship, which had been a sinecure since its foundation, by never delivering a lecture, he is said to have liberally rewarded the teachers of French and Italian.¹ Isola, who was a refugee from Milan, was clearly of higher calibre than Piazza.² He brought out a collection of Italian dialogues, an anthology of Italian poetry with translations by university students, a translation of Gray's Elegy, and annotated editions of the Orlando furioso and the Gerusalemme liberata. There is a record of the University contributing £50 towards the publishing expenses of the latter work.³ Among Isola's earliest pupils were the poet William Hayley and his college friend John Thornton, to whom he taught both Italian and Spanish.⁴ Subsequently he taught T.J. Mathias,

1 Christopher Wordsworth, Scholae Academicae: Some Account of the Studies at the English Universities in the Eighteenth Century (Cambridge, 1910), p. 150.

2 Thomas Noon Talfourd, The Letters of Charles Lamb, 2 vols (London, 1837), II, 141.

3 Christopher Wordsworth, op. cit., pp. 390-91.

4 Memoirs of the Life and Writings of William Hayley, Esq., edited by John Johnson, 2 vols (London, 1823), I, 40-41.

who was in Cambridge from 1770 to 1777, and a decade later, in his old age, William Wordsworth. He died in 1797 at the age of eighty-four.¹

No Italian teacher at Oxford gained a reputation to match that of Isola at Cambridge. David Lates has been mentioned in Chapter V in connection with the Italian grammar he brought out in 1762, which though laying some claim to originality was in fact little more than a translation of an edition of Veneroni's Le maître italien. Lates (1702-77) apparently came to England from North Italy sometime after 1750, and around 1755 established himself as a teacher of Italian and other languages in Oxford, where he lived until his death.² The name of one later Italian teacher at Oxford has been preserved by Henry Francis Cary's son in his biography of his father, who entered Christ Church in 1790, and who "in addition to the ordinary routine of College exercises and other classical studies, to which a residence at the University is usually confined ... continued to cultivate his taste for the Italian language with the aid or instruction of Signor U. Oliviero".³ This name should, incidentally, almost certainly read "Olivieri"; evidence for this comes from an advertisement in the Edinburgh Evening Courant for 26 July 1780, which also illustrates the not uncommon peregrinations of an Italian teacher at this time -

1 A granddaughter, Emma, was adopted by Charles Lamb and his sister. See E.R. Vincent, 'Wordsworth, Isola, Lamb', in Essays in Honour of John Humphreys Whitfield, Presented to him on his Retirement from the Serena Chair of Italian at the University of Birmingham (London, 1975), pp. 209-21.

2 See Cecil Roth, 'An Italian Family in Oxford in the Eighteenth Century', English Miscellany, 9 (1958), 163-71.

3 Henry Cary, Memoir of the Rev. Henry Francis Cary, Translator of Dante, with his Literary Journal and Letters, 2 vols (London, 1847), I, 38.

Olivieri having evidently moved from London to Edinburgh and then to Oxford within the space of a decade or so, presumably in search of the best employment. "Languages. Ubald Olivieri, who for several years was Professor of Italian at Lausanne, in Switzerland, and afterwards at London, is arrived in this city, and offers his services as a teacher of the French and Italian languages, to the Nobility and Gentry. Mr Olivieri will be found at Mrs Sutherland's, at the head of Borthwick's Close, Edinburgh".

The establishment of the teaching of modern languages in Trinity College Dublin in 1776 bears some resemblances to the earlier project at the English universities, but with the important difference that the language teachers themselves held the chairs, one in Italian and Spanish and the other in French and German. The development was due to the initiative of the Provost, John Hely-Hutchinson, who would have been prepared to pay the professors' salaries from his own stipend, but the posts were then officially approved and financially provided for by King George III. In 1774, as soon as the Italian post was mooted, an approach was made to Baretti upon the recommendation of his old friend and patron Lord Charlemont. It was explained to him that the sum of £200 was to be assigned to the professorship, of which £100 would go to the professor himself, the other £100 being divided among his assistants. The letter offering Baretti the post promises that he will be lodged "like a gentleman" in College, that he "will be well received, find many friends, and by teaching Italian abroad will certainly get a good deal of money". Baretti replied to the Senior Fellow who had written to him on the Provost's behalf, and declined the offer with reasonably good grace, but the

reference to the possibilities of free-lance teaching to augment his salary seems to have wounded his always sensitive pride.

"Were I 30 years younger, and of course looking forwards to a prospect gradually improving, a certain emolument, though ever so small, might prove a temptation; but even then my heart would resist the mean expedient of beating-up for casual scholars, when I considered myself concerned with so respectable a University as yours".¹ Instead of Baretti, Antonio Vieyra was appointed to the chair of Italian and Spanish; he had already brought out an English-Portuguese dictionary, and was also an Arabic and Persian scholar. In contrast, the man who succeeded him in 1799, a certain Alfonso Pellegrini, seems to have lacked erudition or significance. Nevertheless a tradition in modern language studies had been started, and was to grow in importance and remain unbroken.²

Scottish university students in the eighteenth century who wished to learn Italian were usually obliged to seek their own teachers outside the university, but just occasionally there was tuition available within the walls. At Glasgow University the energetic and controversial John Anderson, when Professor of Oriental Languages, secured the voting of a sum of money for the purchase of

1 The full text of both letters was first published in the Gentleman's Magazine, 60 (1790), 1063-64, and has been reproduced by Lacy Collison-Morley, Giuseppe Baretti (London, 1909), pp. 275-77.

2 See Francis M. Higman, 'Modern Languages in Trinity College, Dublin, 1776-1976', Hermathena, 120 (1976), 12-17; and C. Salvadori Lonergan, 'Trinity College Dublin: Two Hundred Years of Modern Language Studies', Bulletin of the Society for Italian Studies, no. 9 (December 1976), 8-18.

books to enable him to teach Italian, but his election to the chair of Natural Philosophy in 1757 halted the project. From October 1761 the chair of Oriental Languages was held by Patrick Cumin, who for thirty years voluntarily held classes in French and Italian, after which they were continued by the Librarian, Lockhart Muirhead. Smollett and Boswell, both of whom possessed a good knowledge of Italian, had at different times been students at Glasgow University.¹

At Edinburgh it would seem that any Italian teaching was extramural, provided by Italian teachers living in the city. Judging from advertisements in the local newspapers, such teachers were rare until the second half of the century, when their numbers gradually increased. Such advertisements were however usually addressed to the general public - or more specifically to "Ladies and Gentlemen" or to "the Nobility and Gentry" - rather than to members of the University. But on at least one occasion Arthur Masson - the Aberdeen graduate mentioned in Chapters II and VI who taught in Edinburgh from about 1754 to 1779 - did address himself to the University. In a notice which appeared in the Caledonian Mercury on 24 October 1778 and which was repeated the following month, it was announced that "Arthur Masson, M.A., Teacher of Languages, advertises, That, chiefly for the Benefit of the Students at the University, he is to open a class for teaching the French and Italian Languages. The honorary for the whole session

1 James Coutts, A History of the University of Glasgow from its Foundation in 1451 to 1909 (Glasgow, 1909), pp. 213, 227-28, 240, 324, 340.

of the College will be only ONE GUINEA" A few years later Walter Scott was at Edinburgh University, where he first became acquainted with the Gerusalemme liberata, albeit "through the flat medium of Mr Hoole's translation"; and in about 1785-86, after he had entered into indentures with his father, he used part of his earnings to pay for a twice-weekly Italian class.¹

There were other Scotsmen besides Masson who taught Italian in Edinburgh.² But the Italians who did so were typical of so many of their fellow countrymen who, as a result of political and religious turmoils on the Continent, sought refuge in the British Isles during the century. Some were from France; by the early eighteenth century many Protestant immigrants were already established in Britain following the Revocation of the Edict of Nantes in 1685, and the French Revolution caused another flood of refugees. But refugees continued to arrive throughout the century; Isola, cited above, is just one example, and indeed Baretti himself could be described as another. One must suppose that many such refugees, and wandering adventurers too, taught Italian more from necessity than inclination. An advertisement in the Edinburgh Evening Courant for 30 April 1766 announces that

1 J.G. Lockhart, Memoirs of the Life of Sir Walter Scott, Bart., 7 vols (Edinburgh, 1837-38), I, 38, 46.

2 Examples are Forbes (Caledonian Mercury, 6 September 1743), Murdoch (Caledonian Mercury, 18 November 1756), Carruthers (Edinburgh Evening Courant, 23 November 1785), Blair (Caledonian Mercury, 20 May 1786), Moir (Caledonian Mercury, 17 October 1789).

Baron Charles Ricci, an Italian Gentleman, is come to town. He served several years in the Queen of Hungary's army, in the station of a Lieutenant of Dragoons, and Master of Horses, with the character of an honest man; as is attested by a certificate from Baron de Fin, Lieutenant-Colonel in the Regiment of Saintingnon, in which he served; but having met with several disappointments in life, he intends to teach here the Italian Language. He lodges at Mrs Fettes's in Dunbar's close, and will be ready to attend Gentlemen and Ladies who are willing to employ him for that purpose, any hour from seven in the morning till nine at night. Those who are desirous to learn from him said language, will please call at his quarters in foresaid close, and he will give them punctual attendance.

Another reason for the influx of Italians into the British Isles in the eighteenth century was, as described in Chapter I, the advent of Italian opera. This had the effect of increasing the availability of teachers in at least two ways. Those engaged in minor employments connected with the opera would be driven to seek teaching opportunities to augment their miserable incomes, whilst the relatives of Italian singers and musicians already established in the British Isles might well be induced to join their kin and then take up teaching to support themselves. Thus for example in Edinburgh, whose Musical Society engaged many professional Italian musicians, we find Stefano Puppo advertising himself as a teacher in the Edinburgh Evening Courant for 6 November 1775, and mentioning that he is "brother of Signor Puppo the musician". He seems not to have lacked pupils, for a notice in the Caledonian Mercury for 22 June 1778 announces that "Stefano Puppo ... continues to teach the ITALIAN, FRENCH, SPANISH, &c. as formerly. Indeed, the demand of the Public for the Italian has of late been so urgent ... that he was much concerned he could not, without being prejudicial to his health, answer but a few of the commissions he had the honour to receive ..."

The price of lessons is rarely given in advertisements, so that Masson's advertisement, cited above, quoting a guinea for one class session, is exceptional in this respect. Nor is there abundant information on the price of private tuition. The status of both teacher and pupil would naturally have some bearing on the fee, although some general standards did prevail. When the merchant adventurer Filippo Mazzei arrived in London in 1756, his friend Dr Maty persuaded him to give Italian lessons, telling him that a guinea for twelve lessons was the minimum fee commonly charged, two guineas the average and three the maximum - although assuring him that he could obtain as many pupils as he wanted for three guineas.¹ Again, there are few records, except in very general terms, of the kinds of teaching methods employed. In Mazzei's case, the only pupil of whom he has left any account is a certain Lady Talbot. He had previously introduced Maty - who already knew Italian - to Ariosto and Tasso, but had then regretted presenting the poets in that order, for he felt that the beauties of Ariosto had blinded Maty to the merits of Tasso. He decided he would not repeat this mistake with Lady Talbot. She also had some knowledge of Italian, but her pronunciation left something to be desired. Soon after his first meeting with her Mazzei was called away to Italy on family business, but upon his return,

1 Memorie della vita e delle peregrinazioni del fiorentino Filippo Mazzei, a cura di Alberto Aquarone (Milano, 1970), p. 119. These figures are partly born out in G.S. Thomson's The Russells in Bloomsbury, 1669-1771 (London, 1940), pp. 206-07, where the French master's fee for teaching Lady Caroline Russell is quoted as one guinea for twelve lessons. But the fee for what Thomson assumes to be Lady Caroline's Italian lessons is less easy to understand: "Signorina Galli for teaching Lady Caroline. His Grace the Duke of Bedford. Debtor to Caterina Galli. 1753. To four months and three lessons to Lady Caroline Russell at £3.3.0. ... £13.13s.0d." As Caterina Galli was a well-known opera singer it seems likely that these charges relate to singing lessons primarily.

Andai subito da Milady Talbot, e siccome non era per anche la stagione d'andare in campagna, si cominciò a leggere i poeti in città. Non commessi più l'errore di far leggere l'Ariosto prima del Tasso. Principai col Metastasio, dopo le feci leggere il Tasso, poi l'Orlando Innamorato prima del Furioso, e terminai colla Divina Commedia di Dante. Essa ne fu molto contenta, e ben presto gli pronunziò quasi come un toscano. Mi trattò con somma gentilezza, generosamente, e mi giovò anche nel mio commercio.¹

Alberto Aquarone identifies "Milady Talbot" as the minor authoress Catherine Talbot (1721-70), but this seems scarcely possible.

Judging from her correspondence with Elizabeth Carter, some account of which is given in Chapter III of this thesis, it is clear that Catherine Talbot would have explored a good deal of Italian literature for herself long before Mazzei arrived in England.

Moreover she possessed neither title nor country house, nor did she enjoy the kind of influence likely to help Mazzei in his import business. More probably the pupil was Mary Talbot, wife of Baron Talbot of Hensol, who died in 1787.

It is safe to assume that another pupil of Mazzei's was Edward Gibbon (1737-94), although the evidence for this comes from the pupil and not the teacher. At the end of his journal for 1759 Gibbon has a note: "N.B. I studied Italian this winter under M. Matzee [sic], we read a Grammar of his own and afterwards Machiavel's *Historia Fiorentina* and *Discorsi sopra il Tito Livio* and I came to read and understand it pretty well but not to speak it at all".² The reference to the grammar is tantalizing, and if

1 Ibid., p. 143.

2 Gibbon's Journal to January 28th, 1763 ... edited by D.M. Low (London, 1929), p. 10.

Gibbon means it was compiled by Mazzei then one can only assume it was a manuscript version. Evidently Mazzei had selected the reading to suit the young man's interests, although he can have had no inkling that he had here a future historian and a pupil of considerably more significance than Lady Talbot. Gibbon, who was a fluent French speaker, was subsequently in Florence, where he "read with a learned native the classics of the Tuscan idiom: but the shortness of my time, and the use of the French language prevented my acquiring any facility of speaking: and I was a silent spectator in the conversations of our envoy Sir Horace Mann"¹

Mazzei, of course, never regarded himself as more than incidentally a teacher of his native language and a propagator of its literature, but a good many years of his stay in London coincided with those of a compatriot to whom these were primary activities.² We may be sure that Giuseppe Baretti was a highly individualistic and effective teacher, although he has little to say on the theory of language teaching. He expressed some general views on how language learning should be approached in the tenth number of his Frusta Letteraria.³ In a fictitious letter a group

1 Edward Gibbon, Memoirs of my Life, edited by Georges A. Bonnard (London, 1966), p. 134.

2 Baretti was in England 1751-60, 1766-89, and Mazzei 1756-73.

3 15 febbraio 1764. Substantially the same letter appeared also in Baretti's An Introduction to the Most Useful European Languages (London, 1772), pp. 442-50, and in his Scelta delle lettere familiari (London, 1779), I, lettera 31a.

of grammarians, among them Veneroni and Buonmattei, are imagined seated in the Elysian Fields and hotly debating "Se una persona che vuole apprendere una lingua, debba cominciare dalle regole grammaticali, o no". After the case for beginning with grammatical rules has been put, Buonmattei rises to speak, declaring that, notwithstanding the fact that he himself had produced a reputable grammar,

io tengo opinione ... che molto male farebbe esempligrizia quello straniero, il quale, volendo apparare la fiorentina favella, cominciasse limbiccarsi la fantasia con quella mia grammatica. Egli fa mestieri ... che quello straniero ... si faccia primamente spiegare dal maestro alcuno de' nostri autori più facili e piani; e che procacci in tal foggia un mediocre capitale di triti vocaboli e di frasi comunali, anzi che entrare nel vasto pelago delle difficoltà e delle minuzie grammaticali ... I più triti vocaboli e le più comunali frasi a casa mia sono il fondamento d'ogni lingua, e non la grammatica. E siccome non si dee voler ergere una fabbrica senza aver in balla buona quantità de' primi grossi materiali; così il voler apparare una lingua senz'avere innanzi tratto qualche provvisione di parole e di modi di dire, opra da mentecatto più che da savio sarebbe ... Quando quello straniero avrà quella qualche provvisione, legga e rilegga e faccia studio sulla grammatica; avvegnachè la grammatica debbe servire a lui come la calce a' muratori, onde legar bene insieme le pietre e i mattoni, che sono a mio intendere i primi grossi materiali d'una lingua ...

Baretti had said much the same thing in his Grammar of the Italian Language (1760), when he advised English beginners to "skim over the most difficult parts of Italian Grammar", and to come back to it once they could read Italian tolerably well. Similar views are expressed by Vincenzo Martinelli in some of his Lettere familiari (Londra, 1758), particularly in number seven, which is concerned with "Quale sia il metodo più facile d'insegnare la lingua italiana". He distinguishes however between pupils with and without a knowledge of classical grammar; for the latter the

direct method is appropriate, but the former may be introduced to Italian grammar from the start. It is not known how much teaching Martinelli actually did, and Elizabeth Thorne has suggested that he may have derived his views from his more experienced friend Baretto.¹ Certainly Baretto taught both kinds of pupil, but there is no doubt that his temperament naturally inclined him to the direct method. It is particularly in his tutoring of "Queeney" Thrale that Baretto shows himself as a born teacher, and she, for that matter, as an apt pupil. In 1774 - the year before his Easy Phraseology for the Use of Young Ladies was published, and when she was ten years old - he is supplementing his letters to Mrs Thrale with lively postscripts in Italian to Queeney, which embody new idiomatic phrases for her to learn.² And she, before the age of thirteen, produced verse translations from Metastasio.³ It was however at about this time that Baretto quarrelled with Mrs Thrale and left her household.

According to Baretto, it was now that Mrs Thrale began to employ Giovanni Povoleri in his place, though as Italian tutor to the

1 E.H. Thorne, 'Vincenzo Martinelli and his Circle in London: 1748-1774' (unpublished Ph.D. thesis, University of London, 1946), p. 123.

2 Epistolario, II, 127-28 and 131-32.

3 Thraliana, edited by Katharine C. Balderston, second edition, 2 vols (Oxford, 1951), I, 50.

two younger Thrale girls only.¹ Why Queeney was excluded from the arrangement is unclear, as is the nature of Baretti's insinuation; certainly his allegation that Mrs Thrale knew little Italian is quite untrue, as the slightest perusal of her journals and diaries will show. Povoleri dedicated to her his edition of Rucellai's Rosmunda (London, 1779), and of him Mrs Thrale remarked: "'Tis enchantment to hear that Fellow read his own Language, he does it so divinely; and indeed has great Taste and Skill in ours".² She mentions him several times in Thraliana and gives specimens of his verse.

A few months before his edition of Rosmunda was published, Povoleri brought out a seven-page pamphlet called Rules for Reading Italian, which is a guide to pronunciation. The grammars of the time do themselves of course include general rules for pronunciation, but usually add that this can only properly be learned with the help of an Italian master; this then could well have often been one of the main reasons for engaging a teacher. But with Italian immigrants hailing from all parts of the peninsula and the consequent regional varieties of speech the intending pupil might well have found the task of selecting a good master a difficult one - and the more so if he accepted Baretti's description of

1 "When I left Streatham in a pet, quite resolved to have no further connection with the gracious Mrs. Thrale, she sent for a Mr. Povoleri to continue her eldest daughter in the study of the Italian language; but that scheme could not take place for a reason, that her very scanty and slovenly knowledge of that tongue did not permit her to discover before she sent for that man. To find, therefore, some employment for that same daughter, doctor Burney was invited to teach her music, and Povoleri was turned over to the two younger ladies". - Baretti, European Magazine, 14 (1788), 93-94.

2 Thraliana, I, 515.

Italian teachers in England as including "tutti i cialtroni e tutti i disperati condotti in quest'isola dalla collerica sorte, dalla pazzia o dalla paura delle galee".¹ Povoleri's little work proposes "to enable the Reader, when thoroughly acquainted with the liquid sounds of the French, to articulate every Syllable, pronounce every Word, and read every Sentence according to the nature and modulation of a language that has by no means the same irregularity as the French, English, or German". But at least as regards the combinations gl, gn, z, and zz, Povoleri does admit that "These sounds can never be attained by the erroneous rules of a Grammar, but viva voce docentis". And he continues:

In the choice of a Master beware of the illiterate; the Man of Education speaks and writes with propriety in every Part of Italy. It would be ridiculous to pretend, like the presumptuous Natives of Tuscany, that none can speak or write with purity but those happy few "Sprung from the flow'ry meads of Arno's vale, Or foster'd in the Tuscan sacred cave". Florence is by no means (and indeed few Capitals are) the birth place of the best Orators or Writers, who were generally born in towns or villages at a great distance from the Metropolis.

As time went by there were more good teachers to choose from. Nevertheless fifteen years later the Edinburgh teacher Tournier - "born in Rome of English parents" - still thought it necessary, in his A New Introduction to the Italian Language (1794) to issue a warning against the "mean, illiterate fellows" who set themselves up as Italian teachers.

1 Epistolario, II, 269.

If in Italy or France, the learning of the English language should come into fashion, who is it that would think a Yorkshire plowman, a London cockney, a Hummum's waiter, a Scotch weaver, or an Irish whiteboy, fit to go over and teach it, because they are born in a country where English is spoken? To these a certain kind of folks must be added, who, by having hastily run through a desultory course of learning, have been slightly sprinkled over with a sort of omniscient dust, and assume a harlequin kind of education robe, formed of bits and rags of information, patched together by presumption, and fashioned by conceit. If their scientific faculties are as insufficient as their polyglot knowledge, what can be expected for their eleves?

In the competitive world of Italian language teaching, a little disparagement of one's rivals was inevitable and even natural, but there are enough of these more radical condemnations to leave no doubt that many of those who purported to teach Italian were totally unfit to do so. Among the remainder, who by no means constitute an homogenous group, it is possible to discern various typical and contrasting types of teacher. Rolli and Barette are each in a class of their own; each had a circle in which he moved and each was directly responsible, at different times in the century, for a positive shift of national interest towards the Italian language and literature. Casotti, a Protestant refugee of no renown whatsoever, and author of a modest, ramshackle little grammar, who nevertheless had for pupils Lord Shelburne and Lady Elizabeth Wortley Montagu, living as he did in early eighteenth-century London when Italian teachers were few, probably did more for the Italian language than is now apparent. Angelo Cori is an example of a successful and fashionable teacher risen out of the glittering opera world of the Rolli period, enjoying royal patronage and with no lack of titled pupils. Another child of opera, though of later date, was F. Bottarelli, son of the librettist G.G. Bottarelli - who, as noted in Chapter I, had a somewhat

sordid and chequered career. F. Bottarelli was the author of a popular Italian exercise book and a pocket dictionary; he taught for twelve years in London and then for some reason moved to Edinburgh. In contrast, Piazza and Isola, though differing in their degree of talent, each lived long, sheltered lives in Cambridge - impecunious admittedly, but at least secure in what little income they had, and relieved of the free-lance teacher's constant necessity to advertise himself. Evangelist Palermo, who taught in London, was the author of a successful grammar, and conveys the impression of a sober, dedicated teacher. Then there were talented and resourceful figures like Filippo Mazzei and Antonio Montucci, for whom spells of Italian teaching were only incidental episodes in their eventful lives.

There was, finally, yet another kind of Italian teacher of whom records are hard to find because of the secluded nature of his employment; this is the Italian tutor taken into the house of a noble family. As a humble member of the family entourage he would attract no attention from fellow teachers, and his name would merit no more at most than a passing mention in the family archives. An example of one such man is Gaetano Ravizzotti, who provides a clue by dedicating his A New Italian Grammar (1797) to the thirteen-year-old Henry Temple, who was the eldest child of the second Viscount Palmerston. He also describes himself on the titlepage of his grammar as "late teacher of languages at Naples". If we turn to the history of the Palmerstons, we find that they were in Naples in early 1792, where they took on a certain "Signor Gaetano" to teach young Harry Italian. After passing through Rome,

Verona and Milan, they travelled to Switzerland, and here Lord and Lady Palmerston installed their children, the Italian tutor and other servants in a house near Berne while they toured the country. "Signor Gaetano" accompanied the Palmerstons when they eventually returned to England, and after Harry went to Harrow he continued to teach him during the holidays at the Palmerstons' country seat at Romsey in Hampshire.¹ Ravizzotti subsequently published A Short and Easy Introduction to the English and Italian Grammar (Romsey, 1800), which he dedicated to "Miss Elizabeth Temple", who was also a pupil of his. This contains a little scene in which an Italian master is introduced into a gentleman's house, with ensuing dialogues between him and Harry, Fanny, William, and Elizabeth - the names of the Temple children.

In conclusion, it must be said that there are numerous cases of people with a proven knowledge of Italian in the eighteenth century whom it is not possible to connect with any teacher, and some of these would clearly be self-taught. This must have been particularly true of women, who were sometimes brought up in secluded surroundings, and who might rarely or never have heard the language spoken by a native. Mary Monck (d. 1715), second daughter of Lord Molesworth, knew Italian, Spanish, and Latin, and her father, who brought out her collection of poems and translations shortly after her death, declares that she "perfectly acquired" these languages "in a Remote Country Retirement, without any Assistance but that of a good Library".²

1 Jasper Ridley, Lord Palmerston (London, 1970), pp. 9, 11. The two references to Ravizzotti appear as "Gaetano, Signor (tutor)" in the index.

2 Marinda: Poems and Translations upon Several Occasions (London, 1716). The quoted passage occurs in the course of Lord Molesworth's dedication of the work to Caroline, Princess of Wales.

APPENDIX A
ALPHABETICAL LIST OF ITALIAN GRAMMARS, DICTIONARIES
AND READERS PUBLISHED IN THE BRITISH ISLES
IN THE 18th CENTURY

Notes

Some anthologies which seemed intended chiefly as language-learning tools are included in this list. Other anthologies are in Appendix C.

Works are entered under the name of the author when known, otherwise under title.

Titles of the works examined have been transcribed as they appear on title pages so far as spelling and (in general) punctuation are concerned, but no attempt has been made to preserve original capitalization or to represent type faces. Dates in roman figures have been converted to arabic.

The location given for each work is that of the copy examined. A few works have not been seen, either because their only known location was outside the United Kingdom, or because no extant copies could be traced. In such cases either the location is given in square brackets, or the source of the entry is indicated.

Abbreviations of Locations and Sources

Alston	Dr R.C. Alston's bibliography file (See thesis preface)
BM	British Museum Library (British Library)
Bib.Nat.	Bibliothèque Nationale, Paris
Bod.	Bodleian Library
CUL	Cambridge University Library
EUL	Edinburgh University Library

GUL	Glasgow University Library
LC	Library of Congress
Lib.Co.Pa.	Library Company of Philadelphia
Marshall	Dr Roderick Marshall's bibliography (See thesis preface)
NLS	National Library of Scotland

ALTIERI, Ferdinando.

Dizionario italiano ed inglese (inglese ed italiano).

A dictionary ... containing all the words of the Vocabulary della Crusca and several hundred more taken from the most approved authors; with proverbs and familiar phrases. To which is prefix'd a table of the authors quoted in this work. By F. Altieri, Professor of the Italian tongue in London. London: Printed for William and John Innys, at the West-End of St. Paul's.

1726-27.

BM

2 vols. 4to.

Dedication to James Bridges, 1st Duke of Chandos.

--- The second edition corrected and improved, by Evangelist Palermo, Teacher of the Italian tongue in London. London: Printed for William Innys in Pater-Noster-Row. 1749.

2 vols. 4to.

Bod.

--- [Re-issue] London: Printed for William Innys, in Pater-noster-Row. 1750.

2 vols. 4to.

BM

--- A new grammar Italian-English, and English-Italian: Which contains a true and easy method for acquiring these two languages. With many useful remarks, which are not to be found in any other grammar of this kind. By F. Altieri, Author of the Italian and English Dictionary, and Professor of the Italian tongue in London. London: Printed for William Innys, at the West End of St. Pauls Church-yard. 1728.

viii, 416p. 8vo.

NLS

Dedication to the Honourable Mrs. Berkley.

The AMUSING INSTRUCTOR.

Being a collection of fine sayings, smart repartees, &c. from the most approv'd Italian authors: with an English translation. To which is prefix'd, An account of the decay of the Latin tongue, and the rise of the Italian, with the character of the most eminent Italian authors antient and modern ... London: Printed by H.P. and sold by J. Groenewegen, at Horace's Head, the third door from the corner of Catherine Street; and N. Prevost, over against Southampton Street in the Strand. 1727.

xxxiv, [2], 228, [24] p.

BM

Italian and English on facing pages, with a thematic index at end. The "account", pp.[xv]-xxxiv, is stated to be "extracted chiefly from Messieurs de Port Royal".

BARETTI, Giuseppe.

A dictionary of the English and Italian languages. By Joseph Baretti. Improved and augmented with above ten thousand words, omitted in the last edition of Altieri. To which is added, An Italian and English grammar. London: Printed for C. Hitch and L. Hawes, R. Baldwin, W. Johnston, W. Owen, J. Richardson, G. Keith, T. Longman, S. Crowder and Co. P. Davey and B. Law, and H. Woodgate and S. Brookes. 1760.

2 vols. 4to.

CUL

The title page of vol. 2 is in Italian. The Grammatica della lingua inglese comprises pp. i-xxxiv of vol. 1, and A Grammar of the Italian tongue pp. i-xxxix of vol. 2.

Dedicated "To His Excellency Don Felix, Marquis of Abreu and Bertonado", dated "London, January the 12th, 1760".

BARETTI, Giuseppe [continued].

A dictionary of the English and Italian languages. By Joseph Baretti. Improved and augmented with above ten thousand words, omitted in the last edition of Altieri. To which is added, An Italian and English grammar. A new edition. London: Printed for W. Strahan; J. and F. Rivington; W. Johnston; Hawes, Clarke, and Collins; W. Owen; G. Keith; S. Crowder; T. Longman; B. Law; T. Davies; T. Becket and Co.; Wilson and Nicol; J. Almon; Robinson and Roberts; T. Cadell, and P. Elmsley. 1771.

2 vols. 4to.

NLS

Dedication as in 1760 edition.

--- A dictionary of the English and Italian languages. By Joseph Baretti. Improved and augmented with above ten thousand words, omitted in the last edition of Altieri. To which is prefixed, An Italian and English grammar. A new edition. London: Printed for J. Nourse; W. Strahan; J.F. & C. Rivington; T. Payne and Son; W. Owen; G. Keith; T. Longman; B. Law; J. Robson; J. Johnson; F. Newbery; G. Robinson; T. Cadell; P. Elmsley; R. Baldwin; T. Evans; W. Goldsmith; and W. Fox. 1778.

2 vols. 4to.

BM

--- A dictionary of the English and Italian languages. By Joseph Baretti. To which is prefixed, An Italian and English grammar. A new edition. Corrected and improved, by Peter Ricci Rota, master of languages. London: Printed for J.F. & C. Rivington; L. Davis; T. Payne and Son; T. Longman; B. Law; J. Robson; J. Johnson; G.G.J. and J. Robinson; T. Cadell; P. Elmsley; R. Baldwin; W. Goldsmith; W. Otridge; F. Wingrave; and E. Newbery. 1790.

BARETTI, Giuseppe [continued].

2 vols. 4to.

BM

"The Corrector and Improver of this Dictionary has added many useful words; given an explanation to a considerable number which had none; rectified many faults, mistakes, and omissions, which the Author had unaccountably left in both parts; he has likewise paid great attention to the accents, which were misplaced on many words, particularly the Italian, and hopes he may, without presumption, offer this as the most correct and complete Dictionary of the two first living languages of Europe".

--- Dizionario delle lingue italiana ed inglese di Giuseppe Baretti. Al quale è preposta una grammatica delle due lingue. Nuova edizione, corretta e migliorata, da F. Damiani. Londra: Presso i. Sig. B. Law; G. Johnson; G.G. and G. Robinson; T. Cadell & W. Davis; P. Elmsley; R. Baldwin; G. Oteridge e Figlio, T. Payne; F. Wingrave; G. Walker, T.N. Longman; J. Nunn, S. Anderson, e E. Newbery. 1798.

2 vols. 4to.

BM

--- Easy phraseology, for the use of young ladies, who intend to learn the colloquial part of the Italian language. By Joseph Baretti, Secretary for Foreign Correspondence to the Royal Academy of Painting, Sculpture, and Architecture. London: Printed for G. Robinson, in Pater-noster Row; and T. Cadell, in the Strand. 1775.

xv, 424 p. 8vo.

CUL

BARETTI, Giuseppe [continued].

A grammar of the Italian language, with a copious praxis of moral sentences. To which is added An English grammar for the use of the Italians. By Joseph Baretti. London: Printed for C. Hitch and L. Hawes, W. Strahan, R. Baldwin, W. Johnston, W. Owen, J. Richardson, G. Keith, T. Longman, S. Crowder and Co., B. Law, and H. Woodgate and S. Brookes. 1760.

[iv], 188, 288 p. 8vo.

[Yale]

--- [Another issue] London, 1762.

BM

--- [Another edition] London: Printed for J. Nourse; W. Strahan; J.F. and C. Rivington; T. Payne and Son; W. Owen; G. Keith; T. Longman; B. Law; J. Robson; J. Johnson; F. Newbery; G. Robinson; T. Cadell; P. Elmsley; R. Baldwin; T. Evans; W. Goldsmith; and W. Fox. 1778.

[ii], 448 p. 8vo.

BM

--- An introduction to the Italian language. Containing specimens both of prose and verse: Selected from Francesco Redi, Galileo Galilei, Eustachio Manfredi, Giampietro Zanotti, Annibale Caro, Antonmaria Salvini, Rafaello da Urbino, Baldassare Castiglione, Andrea Navagero, Francesco Guicciardini, Caterino Davila, Niccolò Macchiavelli, Giovangiorgio Trissino, Giovanni Boccaccio, Pietro Metastasio, Lodovico Ariosto, Torquato Tasso, Lorenzo Giustiniano, Michelangelo Buonarroti, Angelo Poliziano, Lorenzo de' Medici, Girolamo Fracastoro, Margherita di Valois, regina di Navarra, Giovanni della Casa, Lorenzo Bellini, Francesco Petrarca, Giovanni Milton.

BARETTI, Giuseppe [continued].

With a literal translation and grammatical notes, for the use of those who being already acquainted with the grammar, attempt to learn it without a master. By Giuseppe Baretti. London: Printed for A. Millar, in the Strand. 1755.

xi, 467 p. 8vo.

CUL

--- An introduction to the most useful European languages, consisting of select passages, from the most celebrated English, French, Italian, and Spanish authors. With translations as close as possible; so disposed, in columns, as to give in one view the manner of expressing the same sentence in each language. Intended for the use of foreigners, merchants and gentlemen who make the knowledge of those languages their study. By Joseph Baretti, Secretary for Foreign Correspondence to the Royal Academy of Painting, Sculpture, and Architecture. London: Printed for T. Davies, in Russel Street, Covent Garden; and T. Cadell, in the Strand. 1772.

[viii], 469 p. 8vo.

NLS

BARTON, John.

A new Italian grammar: or, A guide to the Italian tongue. In a shorter and more easy method than any yet extant. To which is added, A catalogue of the principal Italian authors and their works, and an account of the best editions of them. By the Reverend Mr. Barton, Chaplain to the Right Honourable the Earl of Tankerville. London: Printed for D. Brown at the Black Swan, W. Meares at the Lamb, and F. Clay at the Bible, without Temple-Bar. 1719.

[viii], 151 p. 12mo.

Hertford College, Oxford

BARTON, John [continued].

Dedication to "the Right Honourable John, Earl of Tyrconel".

The only other known copies are at Christ Church Library, Oxford, and the Library Company of Philadelphia. There is a Scholar Press facsimile reprint, Menston, 1967.

BORZACCHINI, M. Guelfi.

The Tuscan master: or a new and easy method of acquiring a perfect knowledge of the Italian language in a short time, divided into two parts: containing the rudiments and the syntax of the language. Composed, digested, and explained, &c. By Dr. M. Guelfi Borzacchini. Bath: Printed and sold by R. Cruttwell for the author. 1791.

xvi, 320 p. 8vo.

Bath Reference Library

BOTTARELLI, F.

Exercises upon the different parts of Italian speech; with references to Veneroni's Grammar. To which is subjoined, An abridgement of the Roman history, intended at once to make the learner acquainted with history, and the idiom of the Italian language. By F. Bottarelli, A.M. London: Printed for J. Nourse, Bookseller to His Majesty. 1778.

viii, 195, [1]p. 12mo.

Bod.

--- [Re-issue] Dublin: Printed by R. Marchbank, for L. Flin, No.15 Castle-street. 1780.

viii, 195, [1] p. 12mo.

CUL

BOTTARELLI, F. [continued].

The second edition, carefully revised and corrected. London:
Printed for F. Wingrave (Successor to the late Mr. Nourse)
opposite Catherine Street, in the Strand. 1789.

viii, 195, [1] p. 12mo.

NLS

--- The third edition ... London, 1795. [Yale, and Harvard]

--- The new Italian, English and French pocket-dictionary. Care-
fully compiled from the dictionaries of La Crusca, Dr. S. Johnson,
the French Academy and from other dictionaries of the best
authorities; wherein the parts of speech are properly distinguished,
and each word accented according to its true and natural pro-
nunciation. To which is prefixed a new compendious Italian grammar.
By F. Bottarelli, A.M. London: Printed for J. Nourse, in the
Strand, Bookseller to His Majesty. 1777.

3 vols. 12mo.

BM

--- The second edition, corrected and improved. London: Printed
for J. Nourse, in the Strand. 1789.

3 vols. 12mo.

--- The third edition, corrected and improved. London: Printed
for F. Wingrave, Successor to Mr. Nourse, in the Strand. 1795.

2 vols. 12mo.

BM

Vol. 3, French before Italian and English, not published in
this edition.

CASOTTI, Ludovico.

A new method of teaching the Italian tongue to ladies and gentlemen. Wherein all the differences are explain'd, in such a manner, that every one, by it, may attain the Italian tongue to perfection, with a marvellous facility, and in a very short time. Most humbly dedicated to the Right Honourable the Lord Shelburne. By Mr. Casotti, Italian Minister, and Professor of the Italian tongue. London: Printed by E. Everingham at the author's expences, and sold by James Round at Seneca's Head in Exchange-Alley ... 1709.

iv, 102 p. 8vo.

BM

CHENEAU, François.

The Italian master; or, rules for the Italian tongue; teaching to read, write and speak that language in a month's time, by an easy and familiar method, hitherto unpractised: with compositions or lessons adapted to the rules; also a table of verbs, by which all verbs regular and irregular, may be readily conjugated. By Mr. Cheneau, of Paris, many years Professor of languages in London. Now first published from the author's MS. copy. Eton: Printed by J. Pote, Bookseller; also for J. Hodges, Bookseller near London-Bridge, and John and James Rivington, in St. Paul's Church-Yard. 1754.

vi, 262 p. 12mo.

Bod.

CORI, Angelo Maria.

A new method for the Italian tongue: or, a short way to learn it. Divided into two parts. In the first are all the rules, divided into twenty six lessons; with some tables, by which the lessons may be clearly comprehended at first sight. The second part contains a collection of several phrases, and Italian sentences, by which a person may express himself upon any discourse whatsoever in the said language. Most humbly dedicated to the Right Honourable the Lady Dorothea Savelli, Countess of Burlington, &c. By Angelo Maria Cori, a Roman; Master of the Latin, Spanish, and Italian languages; living at Mr. Wallis's in Lisle-Street, near Leicester-Fields. London: Printed by Geo. James in Little Britain. 1723.

[8], 183, [9] p. 8vo.

BM

CURIONI, Antonio.

"Double méthode pour apprendre la langue italienne &c. i.e. Two methods of learning the Italian language, one for beginners, the other for those who would render themselves perfect in it. Part 1. By M. Curioni. 48 pp. 2s.6d. bound. De Bosse. 1788".

No copy traced. Source: Monthly Review for July 1789, p. 86.

--- "La génie de la langue italienne, &c. i.e. The genius of the Italian language explained in a few dialogues. With notes. By M. Curioni. pp. 59. 2s.6d. bound. De Bosse". [1788?]

"The dialogues are in Italian and French on opposite sides of the page ..."

No copy traced. Source: Monthly Review for July 1789, p. 87.

CURIONI, Antonio [continued].

"Grammaire italienne, réduite en six leçons. Par M. Curioni.
12mo. pp. 48. 3s. De Bosse. 1790".

No copy traced. Source: Monthly Review for July 1790, p. 308.
A Paris, 1781 edition is recorded in the catalogue of the
Bibliothèque Nationale.

---"Grammatica breve, facile ed aggradevole, ad uso delle signore.
Dedicata a Sua Eccellenza Lady William Gordon". [c. 1788.]

No copy traced. Source: List in Curioni's Istoria dei poeti
italiani.

--- Idiomes de la langue française traduits par des idiomes
italiens, littéralement conformes aux idiomes de la langue
anglois ... Ouvrage ... précédé d'un discours sur la langue
italienne. l'Auteur: Londres, 1788.

83, 16 p. 12mo.

BM

With subscription list.

--- Istoria dei poeti italiani, ad uso de' principianti nella
lingua italiana, dedicata alle Loro Eccellenze Madama Carlotta e
Madama Anna Villiers. Dal signor Curioni, dell'Accademia degli
Apatisti di Fiorenza, degli Arcadi di Roma, &c., &c. In Londra, si
trova presso l'Autore, No. 15, Brewer Street, Golden Square. 1788.

51, 16 p. 12mo.

CUL

With subscription list.

CURIONI, Antonio [continued].

Méthode pour se perfectionner dans la langue italienne ...

par M. Curioni ... Londres, l'auteur, 1788.

95 p.

[Bib. Nat.]

No copy seen. Transcribed from catalogue of the Bibliothèque Nationale.

--- "La perfezione negli elementi gramaticali. Dedicata a Sua Eccellenza Lady William Gordon". [c. 1788.]

No copy traced. Source: List in Curioni's Istoria dei poeti italiani.

DAMIANI, F.

"A new Italian grammar for ladies". [London, 1797?]

No copy traced. Source: Advertisement in vol. 2 of Damiani's revised edition of Baretti's Dizionario delle lingue italiana ed inglese (Londra, 1798).

--- "Scelta di prose e poesie italiane, &c. i.e. Select specimens of Italian prose and verse, for the use of young students of that language. By F. Damiani. 8vo. pp. 255. 3s.6d. Johnson. 1796".

No copy traced. Source: Monthly Review for September 1797, p. 112.

"This compilation is designed to exhibit a series of extracts from the best Italian writers ... arranged so as to offer a gradual ascent from the simplest to the most obscure passages ..."

GALIGNANI, Giovanni Antonio.

Twenty-four lectures on the Italian language, delivered at the Lyceum of Arts, Sciences, and Languages; in which the principles, harmony, and beauties of the Italian language, are, by an original method, simplified and adapted to the meanest capacity, and the scholar enabled to obtain, with ease and facility, a competent knowledge of the language, without the help of any grammar or dictionary. These lectures are generally followed by a praxis, nothing similar to which is to be met with in any Italian grammar; all the rules are illustrated by the plainest examples, selected from the most eminent authors in prose, and particularly in verse, in order to familiarize the learner with Italian poetry; and the pronunciation is rendered obvious, by means of proper accents. By Mr. Galignani. London: Printed for the author, and sold by Messrs. B. and J. White, Fleet-Street; Mr. Edwards, Pall-Mall, and Bond-Street; Messrs. Hookham and Carpenter, New Bond-Street; Mr. Emsley, Strand; Mr. Longman, Pater-noster-Row; Mr. Cawthorne, British Library, Strand; Mr. Heptinstall, Fleet-Street; and by the author, No.3, Little Brook-Street, Hanover-Square. 1796.

vi, 206, [1] p. 8vo.

Bod.

Dedication "To His Excellency the most noble Marquis of Spinola, envoy extraordinary and Minister Pleni-potentiary from the most serene Republic of Genoa to his Britannic Majesty".

GRAGLIA, Giuspanio.

An Italian and English pocket dictionary; in two parts ...
Compiled from the best authorities. In which the parts of speech
are distinguished; and, in order to facilitate pronunciation,
the Italian words are properly accented. By G. Graglia, teacher
of the Italian language, and author of the Italian editions of
Martial's Epigrams, and De Lolme's History of the English
Constitution. London: Printed for Lockyer Davis, near Gray's-Inn,
Holborn, Printer to the Royal Society. 1787.

No page-numbering. obl. 12mo.

BM

--- The new pocket dictionary of the Italian and English languages,
in two parts ... By C. [i.e., G.] Graglia. A new edition, to
which are added, upwards of twenty thousand words, familiar phrases,
&c. extracted from approved authors. Corrected throughout by
A. Montucci, LL.D. and J. Sivrac, A.M. ... London: Printed for
C. Dilly, Poultry; Vernor and Hood, Birchinn-Lane, Cornhill;
Scatchard and Whitaker, Ave-Maria-Lane; C. and G. Kearsley,
Fleet-Street; and Ogilvy and Speare, Holborn. 1795.

No page-numbering. 8vo.

BM

GRIMANI, Gasparo.

"Dodici conversazioni, &c.; i.e. Twelve conversations, in
Italian and French. In which are introduced the most necessary
words and phrases used in familiar conversation. By C. Grimani,
Language-master. 12mo. pp. 383. 5s. Low, London, 1799".

No copy traced. Source: Monthly Review for November 1800, p.308.

GRIMANI, Gasparo [continued].

The ladies new Italian grammar. For the use of English and French scholars. By G. Grimani, teacher of the French and Italian languages. London: Printed by W. Smith, King-Street, Seven-Dials; to be had of the author, at Mr. Marriot's, Coach-Maker, John-Street, Goodge-Street, Tottenham-court-Road. 1788.

[6], 57, [1] p. obl. 4to.

BM

Titles in English and French appear on the same title page, the French title beginning "La nouvelle grammaire italienne des dames".

Dedication "A Sua Eccellenza la Signora Duchessa di Devonshire".

The grammar is in English and French throughout, the two languages being sometimes side by side on the same page and sometimes on facing pages.

HENLEY, John.

The compleat linguist. Or, An universal grammar of all the considerable tongues in being. In a shorter, clearer and more instructive method than is extant. Collected from the most approv'd hands. To be publish'd monthly, one distinct grammar each month, till the whole is perfected: with a preface to every grammar, relating to each tongue. Numb. II. For the month of September, 1719. Being A grammar of the Italian tongue. By John Henley, M.A. London: Printed for J. Roberts, in Warwick-Lane; and J. Pemberton, at the Buck and Sun against St. Dunstan's Church in Fleetstreet. 1719.

viii, 51 p. 4to.

Transcribed from the Scolar Press facsimile reprint, Menston, 1970, of the copy in Reading University Library.

HUGUET DE GRAFIGNY, Françoise Paule.

Léttere d'una Peruviána, tradótte dal francése in italiáno, di cúi si sòno accentáte tütte le vóci, per facilitár ágli straniéri il módo d'imparár la prosodía di quéstá línqua. Dal Signór Deodáti. Nuóva edizióne. In fíne si aggiúnge úna raccólta di fávole per úso de' fanciúlli. Lóndra: Présso G. Nourse, Libráro [sic] di Súa Maestà, nélla stráda détta lo Strand. 1774.

xxi, 314 p. 12mo.

Bod.

Dedicated "All' Illustríssima Signóra, La Signóra D'Happoncourt di Graffigni". - "Quéstó mío omággio è un débito che le págo, arricchíto avéndo la línqua italiána, a spése délla francése, con úna délle più vezzóse ópera di V.V. Illma. Cásó ch'íó ábbia avúto la fortúna di spárger alcúne leggiadríe nélla mía versióne, le ho caváte dal mío modélló, cioè da quélle Léttere interessánti e grazióse che ho ardíto tradúrre ..."

Deodati's translation of this work was first published in Paris in 1759.

ISOLA, Agostino.

Italian dialogues, consisting of familiar expressions upon various subjects, dedicated to the lovers of the Italian language in the University of Cambridge. By A.I. Cambridge: Printed by Fletcher and Hodson. 1774.

ii, 26 p. 8vo.

BM

21 dialogues. "I have subjoined no translation, because every person may easily make one, and such an exercise will imprint the meaning and force of the words more strongly on the memory".

(Preface).

ISOLA, Agostino [continued].

Dialogues in the Italian language, consisting of familiar expressions upon various subjects. To which is prefixed a short specimen of what is most necessary to be known to attain that harmonious language. London, 1776.

No copy traced. Source: Marshall.

KELLY, J.

"A new introduction to the Italian. By J. Kelly, Esq.

Printed for J. Wilcox, 8vo, price 5s."

No copy traced. Source: London Magazine, 7 (1738), p. 520.

The author is possibly John Kelly (1680?-1751), a journalist and playwright, who was the compiler of a work entitled French idioms, with the English adapted ... (London, 1736).

[LANCELOT, Claude].

A new method of learning the Italian tongue. Translated from the French of Messieurs de Port Royal. To which are added, I. An Italian vocabulary. II. Choice Italian phrases. III. Familiar dialogues. IV. Entertaining stories. V. Italian proverbs. VI. Extracts from the best Italian poets. VII. Examples of ceremonial and mercantile letters. With the accents of the Italian words, to facilitate the pronunciation to foreigners. By an Italian master. London: Printed for J. Nourse, at the Lamb, opposite Katherine-street in the Strand. 1750.

xv, 366 p. 8vo.

CUL

LOWE, Solomon.

"Italian rudiments, on the plan of the Latin, on one side of a sheet of paper. By Solomon Lowe. Sold by Mess. Noon in Cheapside,

LOWE, Solomon [continued].

and Ballard in Little Britain. 1728".

No copy traced.

Title reconstructed on the basis of an entry in the Monthly Catalogue for July 1728 and an item in a list of books at the end of the 1736 edition of Lowe's The occasional critique ... Is presumably the table referred to in his A hint to Mr. Altieri ... (1728).

--- Italian rudiments for the use of Prince William. Propos'd as every way better than any, and more comprehensive than all the grammars and grammatical treatises yet extant in any language. The second edition with emendations, and additions. London: 1728. Sold by J. Wyat in Paul's Church-yard, S. Ballard in Little-Britain, J. Noon in Cheapside, T. Woodward in Fleet-street, J. Groenwege and N. Prevost, in the Strand, J. Jackson in Pall-Mall, C. King in Westminster-hall.

10 p.

EUL

There is a Scholar Press facsimile reprint of this work in Solomon Lowe, Four tracts on grammar 1723-1738 (Menston, 1971).

--- The occasional critique: on education. Proposing a new scheme of grammar, and method of instruction; by which the grounds of any language may be learn'd in a few hours, so as to read an author, and write intelligibly. To which is added A letter to Mr. Boyer concerning his French Grammar. A hint to Mr. Altieri for the advantage of his Italian Grammar. A challenge to Dr. Freind concerning the Westminster Grammar ... By Solomon Lowe.

LOWE, Solomon [continued].

London: Sold by S. Ballard in Little-Britain, J. Noon in Cheapside, T. Woodward in Fleet-Street, and J. Pote at the Golden-Door, Charing Cross. 1728.

EUL

"A hint to Mr. Altieri" comprises pp. 15-16.

MARIOTTINI, Felice.

A dictionary of the English and Italian languages. By Felix Mariottini, Esq. In two volumes. Volume I. Containing the English before the Italian ... London: Printed for the author, by W. and C. Spilsbury: and sold by Longman ... 1796.

BM

Discontinued: only A-Adj issued.

MASSON, Arthur.

Rudiments of the Italian language, with a select collection, in prose and verse, from some of the best Italian authors. By Arthur Masson, M.A. Teacher of languages ... Edinburgh: Printed for the Author, 1771.

x, 203 p.

NLS

Dedication to Jane, Duchess of Gordon. The NLS copy is also inscribed on fly-leaf "To Her Grace The Duchess of Gordon From her most devoted servant The Author".

--- [Another issue] London: T. Cadell, 1771.

[Lib.Co.Pa.]

--- [Another issue] Edinburgh: Printed for Bell & Bradfute; and G.G.J. and J. Robinson, London. 1791.

NLS

MONTUCCI, Antonio.

The amusing instructor; or, a key to the Italian classics: containing a choice collection of remarkable sayings, and anecdotes, in Italian and English. Wherein the genuine pronunciation of the Italian is rendered obvious at sight, by means of proper characters. Also, an ode on liberty, ascribed to Petrarch; and an elegant sonnet, hitherto unpublished, on the suppression of the celebrated Academy della Crusca. With an imitation of each in English verse, by a distinguished pen. The whole preceded by a copious and critical treatise on the pronunciation of the Italian tongue, by the editor, Antonio Montucci, LL.D. A native of Sienna, and a graduate of the University of that city. London: Printed for the editor, no. 2, Lyons Inn. 1792.

23, cii, 264 p. 12mo.

BM

Title page in Italian on verso, beginning "L'instruttur giocondo, ovvero, la chiave de' classici italiani".

In his address to the reader, the author states that some of the contents of his "choice collection" were extracted from the anonymous The amusing instructor (London, 1727). "As to the passages quoted from the authors referred to in my Treatise ... I have been under the necessity of extracting the [sic] most of them from some manuscript notes, that were compiled by me not many months ago at the NEW BRITISH ETRURIA, where I devoted a leisure [sic], apparently happy, to the reading of those books, which it is not now in my power to consult again".

The treatise on pronunciation occupies pp. i-cii, and includes index and bibliography.

MONTUCCI, Antonio [continued].

---[Another issue] London, 1793: Printed for the editor. Sold by F. Faulder, New-Bond Street, and may be had of the editor, no. 2, Lyon's-Inn.

CUL

A NOMENCLATURE English and Italian: With an addition of the most usual verbs, and of many common phrases: A little book very useful to those that are willing to speak readily in the Italian tongue. London: Printed by Tho. Edlin, at the Prince's Arms, over-against Exeter-Exchange, in the Strand. 1726.

204 p. 12mo.

CUL

There is also a title page in Italian, beginning "Il nomenclatore inglese e italiano".

PALERMO, Evangelista.

The amusing practice of the Italian language. In three parts. The first part contains a choice collection of humourous stories, bon-mots, smart repartees, &c. both in Italian and English ... The second part contains some stories, in Italian only, for learners to translate into English. The third part contains some very pretty novels, in English only, in order to be translated into Italian ... By Evangelista Palermo ... London, Printed for T. Cadell, 1779.

xvi, 343 p. 22 cm.

[LC]

No copy seen. Transcribed from National Union Catalog.

PALERMO, Evangelista [continued].

A grammar of the Italian language. In two parts. In the first, the rudiments are accurately delivered; the peculiarities and idioms carefully noted; and the learner completely instructed to read, write and speak Italian correctly. To which are added, rules never before published; particularly for a true pronunciation, which is carefully exemplified by correspondent sounds in English syllables. The second part contains an Italian and English vocabulary; a collection of the most useful adjectives; Italian phrases on different subjects; miscellaneous phrases; familiar dialogues in Italian and English; and the choicest Italian proverbs. By Evangelist Palermo, A.M. Editor of Altieri's Italian and English dictionary, and teacher of the Italian tongue in London. London: Printed for A. Millar in the Strand. 1755.

xv, 400 p. 8vo.

CUL

Dedicated "To the Right Honourable John, Earl of Cork and Orrery, &c. ... London, March 1755".

--- The second edition ... London; Printed for A. Millar, and sold by T. Cadell in the Strand. 1768.

xv, 400 p. 8vo.

GUL

Dedication identical with that of first edition in wording and date.

PALERMO, Evangelista [continued].

A grammar of the Italian language. Wherein all its terms are fully explained; The rules of pronunciation clearly ascertained; the rudiments carefully delivered; and the peculiarities of the language occasionally noted. Many useful and necessary rules are in this edition inserted, never before published; such that the learner will be completely instructed in order to attain a thorough knowledge of that harmonious language. The grammar is followed by an Italian and English vocabulary; a collection of the most useful adjectives; many familiar phrases and expressions on different subjects; and by dialogues for a polite conversation. The third edition. By Evangelista Palermo, M.A. Teacher of the Italian tongue in London. London: Printed for W. Strahan; J. Rivington and Sons; T. Longman; J. Sewell; T. Lownds; J. Richardson; and T. Cadell in the Strand. 1777.

xv, [1], 430, [1] p. 8vo.

BM

Dedicated "To the Honorable Martin Bladen Hawke, LL.D. ...
London, August, 1777".

PERETTI, Vincenzo.

Cours de thèmes libres, où, par gradation, les difficultés, les tournures, & les idiomes de la composition, sont notés, expliqués, & raisonnés, suivant les principes de la grammaire, et le vrai génie de la langue italienne. Par M. Peretti, professeur de langue italienne ... A Londres: Imprimé chez H.L. Galabin, Ingram-Court, Fenchurch-Street: et se vend chez les libraires de livres étrangers, et chez l'auteur, no.24, Great Wild-Street, five doors from Great Queen-Street, Lincoln's-Inn Fields. 1796.

PERETTI, Vincenzo [continued].

vi, 196 p. 8vo.

NLS

There is a subscription list, and a "Lettera dedicatoria all'illustrissima Signora Emilia Milbanke, figlia di Marco Milbanke, Esquare [sic] e Amiraglio delle Forze Marittime di Sua Maestà Britannica".

--- Grammaire italienne, composée d'après les meilleurs auteurs et grammairiens d'Italie, et suivant l'usage le plus correct de parler et d'écrire de nos jours. Par M. Peretti, professeur de langue italienne ... A Londres: Imprimé par H.L. Galabin, Ingram-court, Fenchurch-street: Et se vend chez Mr Boosey, No.4, Old Broad-street ... et chez l'auteur, No. 24, Great Wild-street, Lincoln's-Inn Fields, five doors from Great Queen-street. 1795.

xii, 396 p. 8vo.

NLS

A subscription list (77 names) precedes a dedication "A Monsieur Jean Prendergast, docteur en médecine".

--- [Second edition] Londres, 1798.

No copy traced. Source: References in Peretti's Vocabolario Poetico, (Londra, 1800), p.4 and p.172.

--- Guida alla pronunzia, e all'intelligenza dell'Italiano, o sia Raccolta di prose italiane, in cui la pronunzia è sostenuta con regole, accenti, ed altri segni; e, per via della disposizione medesima della prose, e soprattutto colle annotazioni, si appiana la strada all'intelligenza de' più sublimi prosatori Toscani.

PERETTI, Vincenzo [continued].

Vi s'aggiunge un trattato novissimo sull'accento italiano. Di Vincenzo Peretti, professore di lingua italiana. In Londra: Appresso T. Gillet, Crown Court, Fleet-Street. 1798. Entered ... at Stationers' Hall; and sold by the foreign booksellers, and the author, No. 24, Great Wild-street, Lincoln's-Inn Fields.

iv, 318, [2] p. 12mo.

NLS

POVOLERI, Giovanni.

Rules for reading Italian; by J. Povoleri. Dans la langue Italienne l'on trouve précisément la Melopée des Anciens. Volt. Printed by I. Moore, and sold by the author, No.55, Harley Street, Cavendish-Square; Mr. Cadell, Mr. Elmsley, in the Strand; Mr. White, Fleet-Street; Mr. Robson, Mr. Faulder, New Bond-Street; and Mr. Hand, No.409, Oxford-Street. [1779?]

Folding sheet + 7 p.

Bod.

The folding sheet is headed "A short and rational analysis of the parts of speech for young scholars" and is wholly in English.

[PYRON DU MARTRE, Marc Antoine].

The rudiments of the Italian language, wherein the parts, that are fundamental and necessary to beginners, are displayed in a regular and comprehensive method; and illustrated with grammatical remarks and explanatory notes, for the use of those, who attempt to learn this language without the assistance of a master. To which are added, An English and Italian vocabulary; common forms of speech on various subjects; select passages from different authors,

[PYRON DU MARTRE, Marc Antoine] [continued].

with translations so disposed, as to exhibit distinctly their respective correspondence; and a catalogue of the most useful books in that language. London: Printed for C. Nourse, opposite Catherine-Street, in the Strand. 1781.

viii, 310, [6]. 12mo.

CUL

The dedication, "ALL'illustrissima Signora, la Signora Sxndxs" is signed "M.A.P." On the last unnumbered page is a list of French grammars and manuals headed "The following books are published by Mr PORNY, French-Master at Eton-College". The name was used by the author as an anagram of PYRON.

RAVIZZOTTI, Gaetano.

A new Italian grammar, in English and Italian, on a plan different from any other hitherto published, pointing out, in a clear and concise manner, the best rules, and the easiest method for the attainment of that elegant and harmonious language, equally calculated for the use of schools, and private instruction. By Gaetano Ravizzotti, late teacher of languages at Naples ... London: Printed for the author, by J.W. Myers, No.2, Paternoster-Row; and may be had of all the booksellers. 1797.

viii, 430, [2] p. 12mo.

NLS

Dedicated "To the Hon. Henry Temple".

There is a list of subscribers on the last two pages.

--- Second edition. London: 1799.

[Lib. Co. Pa.]

[ROLLI, Paolo Antonio].

Degli avverbi [i]taliani ed' altre voci al loro uso concernenti libretto. Utilissimo a quegl' Inglesi che imparano la lingua Italiana. Londra: Giovanni Pickard. 1722.

[4], 32 p.

BM

--- D'avverbj, particelle, preposizioni e di frasi avverbiali libretto. Utilissimo a gl' Inglesi amatori della lingua Italiana. Londra: Nella stamperia di J. Chrichley. 1741.

34 p.

CUL

--- The Italian adverbs, particles, prepositions, and adverbial phrases, explained. A work extremely useful to those who learn that language. By Paolo Rolli. The third edition improved. London: Printed for T. Davies, in Russel-Street, Covent-Garden. 1773.

72 p.

BM

SASTRES, Francesco.

An introduction to the Italian grammar; with examples taken from the best authors, and copious notes: together with the definition and etymology of the grammatical terms. To which are added, A vocabulary of words, divided according to the several parts of speech; A collection of phrases; and A few miscellaneous remarks of the best authors on translation in general, and on pronunciation. The whole of a plan quite familiar and new, adapted to every capacity ... By Francesco Sastres. Bristol: Printed by Bonner and Middleton, in Castle-street; and sold by T. Cadell, J.B. Becket, and Mrs Palmer, Booksellers in Bristol; and T. Cadell and N. Elmsley, in the Strand, London. [1775?]

SASTRES, Francesco [continued].

xvi, 184 p. 8vo.

EUL

--- An introduction to Italian grammar: with examples, notes, &c.
By Francesco Sastres. London: Printed for the author; and sold
by J. Nourse, Bookseller to his Majesty; P. Elmsley, T. Cadell in
the Strand; and P. Molini, Bookseller to the Royal Academy,
Oxenden-street: Also by W. Wilson, Dublin; and the Booksellers of
Bath and Bristol. 1777-78.

2 vols. 8vo. Vol. 1: xvi, 361, [1] p.; vol. 2: xi, 312,
[1] p.

BM

Dedicated to The Earl of Lisburne.

--- An introduction to the Italian language. Containing a
collection of miscellaneous pieces in prose and verse, selected
from the best Italian writers, with notes. By Francesco Sastres.
London: Printed for the author, and sold by J. Nourse, Bookseller
to his Majesty; P. Elmsley, T. Cadell, in the Strand; and
P. Molini, Bookseller, to the Royal Academy, Oxendon-street; also
by W. Wilson, Dublin; and the Booksellers of Bath and Bristol. 1778.

viii, 312, [1] p. 16mo.

Bod.

A separate issue of vol. 2 of the preceding work.

There is no preface; immediately following the title page is a
"Tavola delle cose contenute in questo tomo". There are "sentenze
scelte, storiette, lettere famigliari ed istruttive su diversi
soggetti, vite di alcune persone illustri, miscellanea, poesia" (this
last section including the complete text of L'Aminta). There are
footnotes giving translations of difficult words and commenting on
grammatical points.

A SHORT specimen of what is most necessary to be known to attain the Italian language. [c. 1750].

62 p. 4to.

BM

The contents of this anonymous work (apparently privately printed) are as follows:-

Pages

[1]	Caption title
2-3	A prospect of the articles in Italian, French and English.
4	Remarks on the articles.
5-12	Declension of nouns.
13	Remarks on the gender and number of nouns.
14	Prepositions.
15-18	Conjunctive pronouns.
19-22	Table of the pronouns.
23-26	Remarks on the conjunctive pronouns.
27-29	Of verbs.
30-31	Remarks on the verbs.
33-62	Espressioni familiari in forma di dialoghi.

SOILLEUX, John.

An easy method to acquire the Italian language, by the help of the French and English. Two parts in one volume. By John Soilleux. London: Printed for the author, and sold by Mr. Elmsly [sic], Strand, 1793.

vi, 124 p. 12mo.

Pembroke Coll., Cambridge

TOURNER, Enrico Mario.

A new introduction to the Italian language, grounded on reason and authority. By Henry Marius Tournier, a native of Rome, Philos. Theol. & LL.D. Member of the Roman Arcadia, and of several other literary societies. Edinburgh: Printed by Neill & Co. for the author. Sold by P. Hill and T. Duncan, Edinburgh; and J. Edwards, Pall Mall, London. 1794.

xxxix, 399, [1] p. 8vo.

NLS

Dedication to Miss Scott of Scotstarvet.

There is a list (8pp.) of subscribers' names.

VENERONI, Giovanni.

[Le maître italien.] The new Italian grammar: or, the easiest and best method for attaining that language. Revis'd, corrected, and enlarg'd, in this last edition, by the author, Signor Veneroni, Italian Secretary, and Interpreter to the present French King. Done into English, with farther improvements, by Mr. Uvedale. London: Printed for R. Bonwick, W. Freeman, T. Goodwin, J. Walthoe, M. Wotton, S. Manship, J. Nicholson, R. Parker, B. Took, and R. Smith. 1711.

viii, 366 p. 8vo.

Pembroke Coll. Camb.

Dedicated "To Nathaniel Axtell of the Inner Temple, Esquire".

--- The second edition, to which is added A dictionary, composed by the author of this grammar, and now first translated into English, by Edward Martin Gent. Professor of the modern languages in London. London: Printed for J. Walthoe, R. Wilkin, J. and J. Bonwicke ... 1728.

[8], 298 p. [dictionary]. 8vo.

Bod.

VENERONI, Giovanni [continued].

--- [Another issue] London, 1729.

CUL

--- [Another edition] London, 1748.

No copy seen. Source: Alston.

--- [Le maître italien.] A new method of easily attaining the Italian tongue, according to the instructions of Signor Veneroni; with a French and English translation: enlarged with many rules necessary to be known; and corrected according to the modern orthography; dedicated to the Right Honourable John, Earl of Westmorland, Baron le Despenser and Burghersh, and Chancellor of the University of Oxford. By David Francesco Latès, master of the French, Italian, Spanish, Portuguese, Hebrew and Chaldee languages, &c. and who, by permission of the Vice-Chancellor, teaches them in the University of Oxford. London: Printed for the author; and sold by John Rivington, in St.-Paul's-Church-Yard; by the author, in Gloucester-Green, by Mr. Prince, Mr. Parker and Mr. Fletcher, in Oxford; and by Mr. Merrill, in Cambridge. 1762.

xxxi, 454, [1] p. 8vo.

BM

--- [Le maître italien.] The complete Italian master; containing the best and easiest rules for attaining that language. By Signor Veneroni, Italian Secretary to the late King. Newly translated from the last Dutch edition, revised and improved from that of Basil, with considerable additions and improvements by the translator. London: Printed for J. Nourse, bookseller in ordinary to his Majesty. 1763.

[8], 462 p. [dictionary]. 12mo.

Bod.

VENERONI, Giovanni [continued].

[Le maître italien.] The complete Italian master; containing the best and easiest rules for attaining that language. By Signor Veneroni, Italian Secretary to the late French King. Translated into English, and compared with the last Lyons edition. A new edition, with considerable additions and improvements by the translator. London: Printed for J. Nourse, bookseller to his Majesty. 1778.

[2], 464 p. [+ dictionary]. 12mo.

BM

--- [Another edition] London, 1786.

[Harvard]

--- [Another edition] London, 1791.

Taylor Inst., Oxford

--- [Another edition] London, 1795.

[Harvard]

--- [Le maître italien] The complete Italian master; containing the best and easiest rules for attaining that language: By Signor Veneroni, Italian Secretary to the late French King. Translated into English, and compared with the last Lyons' edition. A new edition, with considerable additions and improvements by the translator, And the Italian words properly accented, to facilitate the pronunciation to learners. London: Printed for F. Wingrove, successor to Mr. Nourse, in the Strand. 1798.

[4], 452 p. 12mo.

Bod.

No dictionary is contained in this edition.

VENERONI, Giovanni [continued].

Nouvelle methode pour apprendre la langue italienne avec grande facilité et en tres peu de tems. Exactement revüe, corrigée & augmentée d'une quantité de noms, de verbes, de règles, & d'observations, sur les difficultéz de la langue italienne; qui montrent très clairement et brièvement les fondemens, la perfection, & la délicatesse de ladite langue. Par Joseph Stanglini: Professeur de langue italienne. A Londres: Chez J. Read, imprimeur dans les White-Fryers, Fleet-street. 1724.

iv [v-vii], 175, [1] p. 4to.

BM

There is an engraved title page on verso, whose wording after "tems" continues: "Premièrement composée par le Sieur Veneroni. Presentement revue, corrigé [sic], & augmentée, par Joseph Stanglini, professeur de la langue italienne. Imprimée a ses depens".

Dedicated "A Monsieur Richard Grosvenor, Chevalier Baronnet, Membre du Parlement" ... "Entre les Ouvrages que le fameux Veneroni nous a laissé, le plus Excellent est la Nouvelle Méthode pour apprendre facilement l'Italien, qui est la meilleure, & la plus courte qui ait encore paru ... Les exemplaires de cette nouvelle Méthode etant devenue très rares, j'ay cru rendre Service au Public en la faisant imprimer de nouveau".

There is a subscription list containing ca. 100 names.

VERGANI, Angelo.

Lettere di diversi celebri autori italiani, sopra materie interessanti, raccolte da A. Vergani, per uso degli studiosi in questa lingua. Birmingham, presso Tomaso Parsons, e vendosi parimente da R. Baldwin, Pater-Noster Row, Londra, 1791.

iv, [4], 263 p. 12mo.

NLS

VERGANI, Angelo [continued].

A new and complete Italian grammar. Containing a short introduction to the Italian pronunciation. Plain and concise rules and observations upon the nine parts of speech, exemplified and sanctioned by passages taken from the best Italian writers; such as Boccaccio, Bembo, Petrarca, Tasso, Ariosto, Metastasio, &c, to which are annexed instructive and entertaining exercises. A short appendix on Italian orthography. A vocabulary, English & Italian, and a number of phrases which very frequently occur in conversation. A select collection of smart repartees, witticisms, &c. in Italian. A collection of elegant and interesting Italian letters, upon various subjects. Specimens of Italian poetry, with the rules thereof. A table, which presents in one point of view, a clear and succinct method of declining every noun and pronoun, and of conjugating every regular verb. An alphabetical list of the irregular verbs, conjugated in their tenses in which they vary from the regular ones. A translation, as literal as possible, of the Italian passages quoted in the course of the grammatical rules and observations. The whole laid down in a clear and methodical manner, and interspersed with many useful notes, calculated for the attainment of the Italian tongue, in its greatest purity and perfection. By A. Vergani, teacher of the Latin, Italian and French languages ... Birmingham; Printed and sold by Thomas Pearson. Sold also by R. Baldwin, Pater-Noster Row, London. 1791.

xxiii, 284 p. 12mo.

BM

Dedicated "To William Clarke, Jun. Esq. of Liverpool, as a slight testimony of friendship, respect and gratitude, and as a just tribute to one, who, though intimately acquainted with the

VERGANI, Angelo [continued].

beauties of Greek and Roman literature, and equally conversant with the modern languages of Europe, has always distinguished the Italian tongue with his particular admiration and regard".

APPENDIX B

CHRONOLOGICAL SHORT-TITLE LIST OF GRAMMARS, DICTIONARIES
AND READERS

- 1709 CASOTTI. A new method of teaching the Italian tongue.
- 1711 VENERONI. [Le maître italien.] The new Italian grammar ...
Done into English ... by Mr. Uvedale.
- 1719 BARTON. A new Italian grammar.
- 1719 HENLEY. The compleat linguist. No. 2. Being a grammar
of the Italian tongue.
- 1722 [ROLLI.] Degli avverbi italiani.
- 1723 CORI. A new method for the Italian tongue.
- 1724 VENERONI. Nouvelle méthode pour apprendre la langue
italienne ... Exactement revue ... Par Joseph Stanglini.
- 1726 [?] A nomenclature English and Italian.
- 1726-27 ALTIERI. Dizionario italiano ed inglese (inglese ed
italiano).
- 1727 [?] The amusing instructor.
- 1728 ALTIERI. A new grammar Italian-English and English-Italian.
- 1728 LOWE. Italian rudiments, on the plan of the Latin, on one
side of a sheet of paper.
- 1728 LOWE. Italian rudiments for the use of Prince William.
2nd ed.
- 1728 LOWE. The occasional critique; on education ... A hint
to Mr Altieri for the advantage of his Italian grammar.
- 1728 VENERONI. [Le maître italien.] The Italian master ...
Done into English ... by Mr. Uvedale. 2nd ed.
- 1729 VENERONI. [Le maître italien.] The Italian master ...
Done into English ... by Mr. Uvedale. 2nd ed.
Re-issue.
- 1738 KELLY. A new introduction to the Italian.
- 1741 [ROLLI.] D'avverbj, particelle, preposizioni, e di
frasi avverbiali libretto. [2nd ed. of work first
published in 1722.]
- 1748 VENERONI. [Le maître italien.] Complete Italian master.
- 1749 ALTIERI. Dizionario italiano ed inglese (inglese ed
italiano). 2nd ed.

APPENDIX B [continued]

CHRONOLOGICAL SHORT-TITLE LIST OF GRAMMARS, DICTIONARIES
AND READERS [continued]

- 1750 ALTIERI. Dizionario italiano ed inglese (inglese ed italiano). 2nd ed. Re-issue.
- 1750 [LANCELOT.] A new method of learning the Italian tongue. Translated from the French.
- [1750?] [?] A short specimen of what is most necessary to be known to attain the Italian language.
- 1754 CHENEAU. The Italian master.
- 1755 BARETTI. An introduction to the Italian language.
- 1755 PALERMO. A grammar of the Italian language.
- 1760 BARETTI. A dictionary of the English and Italian languages.
- 1760 BARETTI. A grammar of the Italian language.
- 1762 BARETTI. A grammar of the Italian language. Re-issue.
- 1762 VENERONI. [Le maître italien.] A new method of easily attaining the Italian language ... By D.F. Lates.
- 1763 VENERONI. [Le maître italien.] The complete Italian master.
- 1768 PALERMO. A grammar of the Italian language. 2nd ed.
- 1771 BARETTI. A dictionary of the English and Italian languages. New ed.
- 1771 MASSON. Rudiments of the Italian language. 2 issues.
- 1772 BARETTI. An introduction to the most useful European languages.
- 1773 ROLLI. The Italian adverbs, particles, prepositions and adverbial phrases, explained. 3rd ed. [of the 1722 work].
- 1774 HUGUET DE GRAFIGNY. Léttere d'una Peruviana.
- 1774 ISOLA. Italian dialogues.
- 1775 BARETTI. Easy phraseology for the use of young ladies.
- [1775?] SASTRES. An introduction to the Italian grammar.
- 1776 ISOLA. Dialogues in the Italian language.

APPENDIX B [continued]

CHRONOLOGICAL SHORT-TITLE LIST OF GRAMMARS, DICTIONARIES
AND READERS [continued]

- 1777 BOTTARELLI. The new Italian, English and French pocket-dictionary.
- 1777 PALERMO. A grammar of the Italian language. 3rd ed.
- 1777-78 SASTRES. An introduction to the Italian grammar.
2nd ed.
- 1778 BARETTI. A dictionary of the English and Italian languages.
New ed.
- 1778 BARETTI. A grammar of the Italian language. New ed.
- 1778 BOTTARELLI. Exercises upon the different parts of
Italian speech.
- 1778 SASTRES. An introduction to the Italian language.
[Another issue of vol. 2 of his 1777-78 grammar.]
- 1778 VENERONI. [Le maître italien.] The complete Italian
master.
- 1779 PALERMO. The amusing practice of the Italian language.
- [1779?] POVOLERI. Rules for reading Italian.
- 1780 BOTTARELLI. Exercises upon the different parts of Italian
speech. Re-issue.
- 1781 [Pyron du Martre.] The rudiments of the Italian language.
- 1786 VENERONI. [Le maître italien.] The complete Italian
master.
- 1787 GRAGLIA. An Italian and English pocket dictionary.
- 1788 CURIONI. Double méthode pour apprendre la langue
italienne. Part 1.
- [1788?] CURIONI. La génie de la langue italienne.
- [1788?] CURIONI. Grammatica breve, facile ed aggradevole, ad
uso delle signore.
- 1788 CURIONI. Idiomes de la langue française, traduits par
des idiomes italiens, littéralement conformes aux
idiomes de la langue anglaise.
- 1788 CURIONI. Istoria dei poeti italiani, ad uso de'
principianti della lingua italiana.

APPENDIX B [continued]

CHRONOLOGICAL SHORT-TITLE LIST OF GRAMMARS, DICTIONARIES
AND READERS [continued]

- 1788 CURIONI. Méthode pour se perfectionner dans la langue italienne.
- [1788?] CURIONI. La perfezione negli elementi gramaticali.
- 1788 GRIMANI. The ladies new Italian grammar.
- 1789 BOTTARELLI. Exercises upon the different parts of Italian speech. 2nd ed.
- 1789 BOTTARELLI. The new Italian, English and French pocket-dictionary. 2nd ed.
- 1790 BARETTI. A dictionary of the English and Italian languages. New ed.
- 1790 CURIONI. Grammaire italienne, réduite en six leçons.
- 1791 BORZACCHINI. The Tuscan master.
- 1791 MASSON. Rudiments of the Italian language. Re-issue.
- 1791 VENERONI. [Le maître italien.] The complete Italian master.
- 1791 VERGANI. Lettere di diversi celebri autori italiani ... per uso degli studiosi in questa lingua.
- 1791 VERGANI. A new and complete Italian grammar.
- 1792 MONTUCCI. The amusing instructor.
- 1793 MONTUCCI. The amusing instructor. Re-issue.
- 1793 SOILLEUX. An easy method to acquire the Italian language.
- 1794 TOURNER. A new introduction to the Italian language.
- 1795 BOTTARELLI. Exercises upon the different parts of Italian speech. 3rd ed.
- 1795 BOTTARELLI. The new Italian, English and French pocket-dictionary. 3rd ed.
- 1795 GRAGLIA. The new pocket dictionary of the Italian and English languages. New ed.
- 1795 PERETTI. Grammaire italienne.
- 1795 VENERONI. [Le maître italien.] Complete Italian master.

APPENDIX B [continued]

CHRONOLOGICAL SHORT-TITLE LIST OF GRAMMARS, DICTIONARIES
AND READERS [continued]

- 1796 DAMIANI. Scelta di prose e poesia italiane.
- 1796 GALIGNANI. Twenty-four lectures on the Italian language.
- 1796 MARIOTTINI. A dictionary of the English and Italian languages. Vol. 1. (A-Adj).
- 1796 PERETTI. Cours de thèmes libres.
- [1797?] DAMIANI. A new Italian grammar for ladies.
- 1797 RAVIZZOTTI. A new Italian grammar, in English and Italian.
- 1798 BARETTI. Dizionario delle lingue italiana ed inglese.
Nuova ed.
- 1798 PERETTI. Grammaire italienne. 2nd ed.
- 1798 PERETTI. Guida alla pronunzia e all'intelligenza dell'
italiano.
- 1798 VENERONI. [Le maître italien.] Complete Italian master.
- 1799 GRIMANI. Dodici conversazioni.
- 1799 RAVIZZOTTI. A new Italian grammar. 2nd ed.

APPENDIX C

CHRONOLOGICAL LIST OF ITALIAN WORKS, ORIGINAL AND

TRANSLATED, PUBLISHED IN THE BRITISH ISLES:

WITH AN ANALYTIC INDEX

Scope

Works only purportedly published in the British Isles, though actually published elsewhere (usually Italy) have been included, with an appropriate note.

The dates of reprints and later editions (noted as "Also ..." beneath the entry concerned), although they may sometimes extend into the nineteenth century, have not been recorded beyond 1799.

Translations consisting of only a few lines, which would normally be sought in specialist bibliographies, have not been noted. For example, translations of less than a single canto of the Divina Commedia are not included; anyone particularly interested in Dante translations will naturally turn to Toynbee or Cunningham.¹

As complete a listing as possible has been the aim except in one field. No attempt has been made to record fully the libretti of operas and kindred dramatic productions which proliferated throughout the period. Whilst an exhaustive listing would have seemed to invest them with disproportionate significance in relation to the other works recorded here, to have ignored them completely would have resulted in the virtual exclusion of such

¹ Paget Toynbee, Dante Studies (Oxford, 1921). Pp. 156-280 include a chronological list of English translations from Dante, from c. 1380 to 1921. Gilbert F. Cunningham, The Divine Comedy in English: a Critical Bibliography, 2 vols. (Edinburgh, 1965-66) covers 1782-1966.

names as Goldoni and Metastasio. A compromise has been made by inserting representative libretti at appropriate intervals in the chronological list, with some additional information given in the form of an annotation when this seemed useful. (See, for example, 1720 ROLLI). For full documentation of such productions, with or without published libretti, Allardyce Nicoll may be consulted.¹

Arrangement of entries

Entries are arranged by year of publication, whether actual or putative, and within the year alphabetically by author or by first word of title. In the case of works whose publication extends over more than one year, only the year when publication began is used for filing purposes.

Abbreviations

The abbreviations used are standard ones, with the addition of:

- BMC British Museum. General Catalogue of Printed Books.
Photolithographic edition to 1955. (London, 1959-66).
- NUC National Union Catalog, pre-1956 Imprints. (Chicago, 1968-).

¹ Allardyce Nicoll, A History of English Drama, 1660-1900. Revised ed. 6 vols. (Cambridge, 1952-59). Originally published under separate titles. Vols. 2 and 3 are devoted to early and late eighteenth century drama respectively. The appendices include handlists of Italian operas and oratorios and of the repertoire of Italian comedians.

1700

BOCCACCIO, Giovanni. [Il Decamerone, pt.]

Tr. DRYDEN, John. In Fables ancient and modern, translated into verse, from Homer, Ovid, Boccace, & Chaucer; with original poems. By Mr Dryden. London, 1700.

Versifications of Decameron IV, 1; V, 1; V, 8.

Also London, 1713, 1721, 1734, 1745, 1755; Glasgow, 1771; London, 1773, 1774, 1779 (in Johnson, Works of the English poets, vol. 15, pp. 213-78); 1790, 1797.

1700

BAROZZI, Giacomo, called Il Vignola. [Regola delle cinque ordini d'architettura.]

Tr. LEEKE, John. The regular architect; or, The general rule of the five orders of architecture of M. Giacomo Barozzio Da Vignola. With a new addition of Michael Angelo Buonaroti. Rendered into English ... and explained ... by John Leeke. London [c.1700].

1700

CORNARO, Luigi. [Discorsi della vita sobria.]

Tr. JONES, William. Sure and certain methods of attaining a long and healthful life ... Written originally in Italian by Lewis Cornaro, a noble Venetian, when he was near an hundred years of age, and made English by W. Jones, A.B. London [c.1700].

2nd ed. London, 1704, and c. 30 eds. by 1800. Title and place of publication vary.

For a note on the above version and for another translation (accompanied by the Italian original) see 1768 CORNARO.

1701

BENTIVOGLIO, Guido.

Tr. ? In BOYER, Abel, comp. Letters of wit, politics and morality. Written originally in Italian, by the famous Cardinal Bentivoglio; in Spanish by Signior Don Guevara; ... in Latin ... in French ... Also select letters of gallantry out of the Greek ... the Spanish ... Done into English, by the Honourable H - H - esq.; Tho. Cheek, esq.; Mr. Savage, Mr. Boyer, &c. ... London, 1701.

1702

BOCCACCIO, Giovanni. [Il Decamerone].

Tr. ? Il Decamerone. One hundred ingenious novels, written by John Boccaccio, the first refiner of the Italian language. Now done into English, and accommodated to the gust of the present age. London, 1702.

Also London, 1712 (2nd ed., "carefully corrected and amended").

1702

BONA, Giovanni, supposed author. [Original work untraced].

Tr. ? A moral essay on friendship. Written in Italian by Cardinal Bona, author of the Guide to Eternity, and translated into English from the thirteenth edition. London, 1702.

1702

CAMPAGNA MIRAVIGLIOSA [Anon.]

Tr. BARTON, William. Campagna miravigliosa; or, an exact journal of the Imperial Army's advance into, and incampments in Italy, under the command of Prince Eugene of Savoy. With the several actions and rencounters betwixt them and the Spaniards. By an officer of the German Army. Made English from the original printed at Venice, by William Barton, gent. London, 1702.

1702

GELLI, Giovanni Battista. [La Circe.]

Tr. BROWN, Thomas. The Circe ... consisting of ten dialogues between Ulysses and several men transform'd into beasts ... Done out of Italian by Mr. Tho. Brown. London, 1702.

The second English translation of La Circe; the first had been by Henry Iden in 1557.

Also London, 1710, 1744, 1745.

1703

[DELLA CASA, Giovanni.] [Il Galateo.]

Tr. ? Galateo of manners: or, instructions to a young gentleman how to behave himself in conversation, &c. Written originally in Italian, and done into English. London, 1703.

1704

BOCCACCIO, Giovanni. [Il Decamerone, IX, 6.]

Tr. D'URFEY, Thomas. The night-adventures; or, a country intrigue ... Done into English from the Italian prose of the famous Boccace, with embellishments, and large additions. In Tales tragical and comical ... from the prose of some famous antique Italian, Spanish, and French authors. Done into several sorts of English verse, with large additions and improvements. By Tho. D'Urfey, Gent. London, 1704.

Also London, 1706.

1704

BOCCALINI, Traiano. [I ragguagli di Parnasso.]

Tr. N.N. Advertisements from Parnassus ... newly done into English, and adapted to the present times. Together with the author's Politick Touchstone, his Secretaria di Apollo, never before translated, and an account of his life. By N.N., Esq. London, 1704.

The "Secretaria di Apollo" was not included. [But see below under 1704 SANTA CROCE, Antonio].

1704

BORRI, Cristoforo. [Relatione della nuova missione dell'i P.P. della Compagna di Giesù al regno della Concincina.]

Tr. ? An account of Cochín-China ... In CHURCHILL, Awnsham and CHURCHILL, John. A collection of voyages and travels, 2nd ed., vol. 2. London, 1704.

Also London, 1732, 1744, 1752.

1704

COLOMBO, Fernando. [Historie del S.D. Fernando Colombo nelli quali s'ha particolare e vera relatione della vita e de' fatti dell' Ammiraglio Cristoforo Colombo ... tradotte nell' italiana.]

Tr. ? The life of Christopher Columbus, and the history of the discovery of the West-Indies; written by his own son, D. Ferdinand Columbus. Translated from the Italian. In CHURCHILL, Awnsham, and CHURCHILL, John. A collection of voyages and travels, vol. 2. London, 1704.

The original had been in Spanish and translated into Italian by Alonso de Ulloa.

Also London, 1732, 1744, 1752.

1704

GEMELLI CARERI, Giovanni Francesco. [Giro del mondo.]
Tr. ? A voyage round the world, by Dr. John Francis Gemelli Careri ... Written originally in Italian, translated into English. In CHURCHILL, Awnsham, and CHURCHILL, John. A collection of voyages and travels, vol. 4. London, 1704.

Also London, 1732, 1745, 1752.

1704

GUATTINI, Michele Angelo and CARLI, Dionigi. [Viaggio nel regno del Congo del padre Michael Angelo de Guattini da Reggio e del padre Dionigi de Carli da Piacenza ...]
Tr. ? A curious and exact account of a voyage in the Congo in the years 1666, and 1667, by Michael Angelo of Guattina, and Denis Carli of Piacenza, Capucins ... In CHURCHILL, Awnsham, and CHURCHILL, John. A collection of voyages and travels, vol. 7.

Also London, 1732, 1746, 1752.

1704

LETI, Gregorio. [Vita di Sisto V.]
Tr. [SALMON, Thomas?] The life of Pope Sixtus the Vth, in which we have also (by pleasant digressions) a view of the transactions of the Romish Church, and the most considerable affairs of Europe in that age. Written in Italian, by Gregorio Leti. London, 1704.

The Monthly Catalogue for April 1724 records a reprint with a similar but longer title, including "Written in Italian by Gregorio Leti, and translated into English by Dr. Salmon". (Perhaps Thomas Salmon, historical and geographical writer, 1697-1767).

For another translation see 1754 LETI.

1704

MEROLLA, Girolamo. [Breve e succinta relazione del viaggio nel regno di Congo ...]
Tr. ? A voyage to Congo, and several other countries, chiefly in Southern-Africk, by Jerom Merolla da Sorrento, a Capucin and apostolick missionary, in the year 1682. Made English from the Italian. In CHURCHILL, Awnsham, and CHURCHILL, John. A collection of voyages and travels, vol. 1.

Also London, 1732, 1744, 1752.

1704

PETRUCCI, Pietro Matteo. [Lettere e trattati spirituali e mistici.]

Tr. ? Christian perfection, consisting in the love of God, explain'd in several letters to a lady ... Written originally in Italian by Cardinal Petrucci, and now rendered into English, with an account of the author ... London, 1704.

1704

SANTA CROCE, Antonio. [La Secretaria di Apollo.]

Tr. ? Secretaria di Apollo; or, letters from Apollo, historical and political, directed to the most eminent princes, statesmen, and politicians in the world ... With curious remarks on the classic authors ... By ... T. Boccalini [or rather, by Antonio Santa Croce]. Now first made English from the original Italian. 2 vols. London, 1704.

1705

LORENZINI, Stefano. [Osservazioni intorno alle torpedini.]

Tr. DAVIS, J. The curious and accurate observations of Mr. Stephen Lorenzini, of Florence, on the dissections of the cramp-fish ... Now done into English from the Italian ... By J. Davis, M.D. London, 1705.

1705

NANI, Giovanni Battista Felice Gasparo. [Historia della republica veneta.]

Tr. HONYWOOD, Sir Robert. The history of the affairs of Europe in this present age, but more particularly of the Republick of Venice. In A compleat history of Europe ... Taken from Thuanus, Nani, Puffendorf ... vol. 6.

Honywood's translation was originally separately published in 1673.

1706

BOCCACCIO, Giovanni. [Il Decamerone, X, 8.]

Tr. D'URFEY, Thomas. Titus and Gissipus; or, the power of friendship. A moral story in heroick verse. Done from a hint out of the Italian prose of the famous Boccace ... In Stories moral and comical ... From hints out of Italian, Spanish and French authors, done into several sorts of English verse and prose, with large additions and embellishments. By T. D'urfey, Gent. London [1706?]

1706

BOCCALINI, Traiano. [De' ragguagli di Parnaso del signor Traiano Boccacini romano ... aggiuntovi cinquanta ragguagli del signor Girolamo Briani modenese ...]
Tr. HUGHES, John et al. Advices from Parnassus, in two centuries, with the Political touchstone ... by Traiano Boccacini. To which is added, a continuation of the Advices, by Girolamo Briani. All translated from the Italian by several hands. Revis'd and corrected by Mr. Hughes. London, 1706.

1706

ELCI, count d' . [?]
Tr. ? The present state of the Court of Rome; or, the lives of the present Pope Clement XI and of the present College of Cardinals. Written originally in Italian by a gentleman belonging to the Court of Rome, and newly translated into English from the Italian manuscript, never as yet made publick ... London, 1706.

1707

[?]
Tr. ? MEMOIRS of the Royal House of Savoy, shewing by what maxims and policy that family has arriv'd to its present grandeur. Translated from an Italian manuscript wrote by one of the prime ministers of that Court. To which is added an historical abstract of the illustrious princes of that family. With a preface concerning the present posture of affairs in Savoy. London, 1707.

1707

MODENA, Leone. [Historia de' riti hebraici.]
Tr. OCKLEY, Simon. The history of the present Jews throughout the world ... Translated from the Italian written by Leo Modena ... By Simon Ockley. London, 1707.

Also London, 1711.

1707

PALLAVICINO, Ferrante. [Il divortio celeste ...]
Tr. ? Il divortio celeste; or, the celestial divorce, occasioned by the dissolute life of the Roman spouse ... Made English from the original Italian of Ferrante Pallavicino. London, 1707.

Also London, 1718.

1707

SARPI, Paolo, supposed author. [Memoria inedita, presentata al Senato Veneto dal celebre fra Paolo Sarpi ...]
Tr. ? The maxims of the government of Venice, in an advice to the Republick ... by Father Paul, the Servite Monk ... Done into English from the Italian. London, 1707.

"Falsely attributed to Paolo Sarpi" (NUC).

Also London, 1738.

1708

ARIOSTO, Lodovico. [Orlando furioso, pt.]
Tr. ? The landlord's tale; a poem. From the twenty-eighth book of Orlando Furioso. In two canto's. London, 1708.

1708

PALLADIO, Andrea. [I quattri libri dell' architettura, pt.]
Tr. RICHARDS, Godfrey. The first book of architecture, by Andrea Palladio. Translated out of Italian. With an appendix touching doors and windows, by pr. Le Muet ... Translated into English by Godfrey Richards ... London, 1708.

1st ed. of Richards' translation was 1663.

Also London, 1716, 1721, 1724, 1728, 1729, 1733.

1709

RIPA, Cesare. [Iconologia].
Tr. TEMPEST, Pierce. Iconologia; or, moral emblems, wherein are express'd various images of virtues, vices ... as design'd by the ancient Egyptians, Greeks, Romans and modern Italians. By the care and charge of P. Tempest. London, 1709.

1710

BIANCHI, Vendramino. [Relazione del paese de' svizzeri e loro alleati.]
Tr. ? An account of Switzerland and the Grisons ... Made English from the Italian original ... London, 1710.

1710

TASSONI, Alessandro. [La secchia rapita.]

Tr. OZELL, John. La secchia rapita; the trophy-bucket. A mock-heroic poem ... Done from the Italian into English rhyme, by Mr. Ozell. To which is annex'd, A correct copy of Tassoni's original, together with Signior Salviani's Notes from the Venetian edition. 2 pts. London, 1710.

The original Italian is in the 2nd pt.

Also London, 1715 (as The rape of the bucket).

1711

ROSSI, Giacomo. [Rinaldo.]

Tr. HILL, Aaron. Rinaldo; opera ... London, 1711.

Italian and English. Handel's Rinaldo, the scenario being based by Hill on the Rinaldo and Armida episode in the Gerusalemme Liberata (as were a number of later operas), turned into Italian verse by Rossi and thence into English blank verse by Hill. Rossi, who lived in London, followed this with several further libretti.

1713

BRUNO, Giordano. [Spaccio della bestia trionfante.]

Tr. MOREHEAD, William. Spaccio della bestia trionfante, or, The expulsion of the triumphant beast. Translated from the Italian of Jordano Bruno. London, 1713.

1713

HAYM, Nicola Francesco. [Teseo.]

Tr. HAYM, N.F. (?) Theseus; an opera. Performed at the Queen's Theatre in the Hay-Market. The musick composed by Mr. Hendel. London, 1713.

Text in Italian and English on opposite pages. Haym - bibliographer, and editor of Tasso and Maffei - had been associated with opera in London since 1705, and wrote numerous libretti until his death in 1729.

1714

BOCCALINI, Traiano.

Tr. G., J. The works of the celebrated Trajano Boccalini ...
Written originally in Italian; now made English, and
adapted to these present times ... By J.G. ... 5 vols.
(in 3). London, 1714.

1-2. Advertisements from Parnassus, i-cxxiii.

3. Advertisements from Parnassus, xxxiv-cc. The
politick touchstone.

4-5. Secretaria di Apollo, or, letters from Apollo.

1715

CERRI, Urbano.

Tr. [LA ROCHE, Michel de.] An account of the state of the
Roman Catholick religion throughout the world. Written for
the use of Pope Innocent XIth by Monsieur Cerri, Secretary
of the Congregation de Propaganda Fide. Now first translated
from an authentick Italian manuscript ... With a large
dedication to the present Pope, giving him a very particular
account of the state of religion among Protestants ... By
Sir Richard Steele [or rather, by Bishop Hoadly.] London, 1715.

Also London, 1716.

1715

PALLADIO, Andrea. [I quattro libri dell' architettura].

Tr. LEONI, Giacomo. The architecture of Andea Palladio in
four books ... to which are added several notes and observations
made by Inigo Jones. Revis'd, design'd, and publish'd by
Giacomo Leoni ... Translated from the Italian ... 15 pts.
London, 1715.

English, Italian and French text, the latter translation
being by N. Du Bois.

Also London [c. 1725] and 1742 (English only).

1715

PINAMONTI, Giovanni Pietro.

Tr. ? Hell opened to Christians, to caution them from entring
into it; or, considerations of the infernal pains propos'd to
our meditation to avoid them ... Written in Italian by F. [sic]
Pinamonti.

Also London [c. 1743], [c. 1762], [c. 1789].

1715

PINAMONTI, Giovanni Pietro.

Tr. ? Meditations on the four last things, for every day in the month ... Translated from the Italian of F. [sic] Pinamonti. London [c. 1715].

Also London, 1729, 1755, 1792.

1716

ARIOSTO, Lodovico. Delle satire e rime di m. Ludovico Ariosto libri due. Londra, 1716.

Preface signed Paolo Antonio Rolli. The 1st British ed.

Also Londra, 1731, 1735.

1716

MOLESWORTH, Mary. Marinda: poems and translations upon several occasions. London, 1716.

Her Italian translations are from Petrarch, Tasso, Guarini, Della Casa, Marini, Filicaia, and Salvini.

1717

LUCRETIUS CARUS, Titus. [De rerum natura.]

Tr. MARCHETTI, Alessandro. Di Tito Lucrezio Della natura delle cose, libri sei, tradotti da Alessandro Marchetti ... Prima edizione. Londra, 1717.

Edited by P.A. Rolli.

Also Londra 1751, 1760, 1765, 1774.

Another edition 1779. "Non è ristampa delle edizioni antecedenti, ma fu eseguita sopra un manuscritto migliore di quello adoprato da Paolo Rolli nella ediz. di 1717" - Gamba, Serie dei testi di lingua, 4.ed., no. 1974. (NUC).

1717

ROLLI, Paolo Antonio. Rime di Paolo Antonio Rolli. Dedicate dal medesimo all' Eccellenza di My Lord Bathurst. Londra, 1717.

1718

GUARINI, Giovanni Battista. *Il pastor fido*, tragicomedia.
Londra, 1718.

Edited by P.A. Rolli.

1718

TASSO, Torquato. [*La Gerusalemme liberata*, pt.]
Tr. BOND, William. The third book of Tasso's *Jerusalem*.
Written originally in Italian. Attempted in English, by
Mr. Bond. London, 1718.

Heroic couplets. Fairfax's and Bond's translations on
parallel pages.

1719

HAYM, Nicola Francesco. *Del tesoro britannico parte prima*,
ovvero il museo nummario, ove si contengono le medaglie
greche e latine in ogni metallo e forme, non prima
pubblicate. Delineate e descritte da Nicola Francesco
Haym romano ... 2 vols. (in 1). London, 1719-20.

Italian and English. A projected vol. 3 was never
published.

1719

VASARI, Giorgio. [*Le vite de' più eccellenti pittori ...*].
Tr. AGLIONBY, William. The lives of the most excellent
painters ... In AGLIONBY, William. Choice observations
upon the art of painting. Together with Vasari's *Lives of*
the most eminent painters ... London, 1719.

1720

MACCHIAVELLI, Niccolò.

Tr. NEVILE, Henry. The works of the famous Nicolas Machiavel,
citizen and secretary of Florence. Written originally in
Italian, and from thence newly and faithfully translated into
English. The 3rd ed., carefully corrected. London, 1720.

1st ed. of this translation (ascribed to Nevile by DNB)
was 1675.

1720

ROLLI, Paolo Antonio. Numitore; drama ... Londra, 1720.

Italian and English.

The first opera written by Rolli after being engaged as a librettist in London by the Royal Academy of Music under Handel. He wrote some 30 libretti between this date and his return to Italy in 1744.

1720

TASSO, Torquato. [La Gerusalemme liberata, pt.]
Tr. BOND, William. In FOWKE, Martha. The epistles of Clio and Strephon. London, 1720. Pp. 15-48.

Canto II and part of Canto III translated.

Also London, c.1728, 1729, 1732.

1720

TASSONI, Alessandro. La secchia rapita; poema eroicomico con le dichiarazioni di sig. Gasparo Salviani. London, 1720.

"Bound with the English tr. by John Ozell entitled The rape of the bucket" (NUC). If the imprint given by NUC (London, 1720) for this work, held by the University of Illinois Library, is correct, this would appear to be the 1st British ed. of the work in Italian.

1721

LEONARDO DA VINCI. [Trattato della pittura.]
Tr. SENEX, John. A treatise of painting. Translated from the original Italian ... London, 1721.

Translation ascribed to Senex by Halkett and Laing.

Also 1796.

1721.

MACCHIAVELLI, Niccolò. [La vita di Castruccio Castracani.]
Tr. ? The life of Castrucci Castracani. Translated from the Italian original of Nicolo Machiavel. In CROXALL, Samuel, ed., A select collection of novels, vol. 6. London, 1721.

Also London, 1729.

1721

MAFFEI, Scipione. Merope; tragedia. In HAYM, Nicola Francesco, ed. Due tragedie. La Merope e La Demodice. London, 1721.

1721

RECANATI, Giovanni Battista. Demodice. In HAYM, Nicola Francesco, ed. Due tragedie. La Merope e La Demodice. London, 1721.

1721

ROLLI, Paolo Antonio, ed. Il primo libro delle opere burlesche di Francesco Berni, di Giovanni della Casa, del Varchi, del Mauro, del Bino, del Molza, del Dolce e del Firenzuola. (Il secondo libro delle opere burlesche di Ludovico Martelli, di Mattio Franzesi, di Pietro Aretino, di Bronzino, del Domenichi, e d'altri autori. Con aggiunta in fine del Simposio del Magnifico Lorenzo de' Medici.) 2 vols. Londra, 1721.

Ed. by "P. Antinoo Rullo" (P.A. Rolli), with notes by "A. Nivalsi" (A.M. Salvini).

Also Londra, 1723-24.

1722

MACCHIAVELLI, Niccolò. [Novella di Belfagor.]
Tr. ? The marriage of Belphegor. Translated from the Italian original of Nicolas Machiavel. In CROXALL, Samuel, ed.,
A select collection of novels, vol. 1. London, 1722.

Also London, 1729.

1722

SARPI, Paolo.
Tr. WHATLEY, Stephen. The rights of sovereigns and subjects.. By Father Paul the Venetian ... Translated from the Italian and compared with the French. To which is prefix'd the life of the author and an account of his writings. London, 1722.

Also London, 1725.

1723

GUARINI, Giovanni Battista. [Il pastor fido, pt.]
Tr. BELLAMY, Daniel, the Elder. The young ladies miscellany;
or, Youth's innocent and rational amusement ... Written for
the particular diversion and improvement of the young ladies
of Mrs. Bellamy's school ... London, 1723.

The section "Pastoral dialogues, with other original
poems and translations" contains scenes from the Pastor
Fido.

Also London, 1726.

1724

CASTIGLIONE, Baldassare. [Il libro del cortegiano.]
Tr. SAMBER, Robert. The courtier. Written in Italian by
Balthasar, count Castiglione. In four books ... Translated
from the original. London, 1724.

The 1st ed. of this translation, which had originally
been done into English by Sir Thomas Hoby in 1561.

Also London, 1729.

1724

METASTASIO, Pietro. [Artaserse.]
Tr. HAYM, Nicola Francesco. Artaxerxes; an opera ...
London, 1724.

Dedication signed N. Haym. Italian and English on
opposite pages.

1724

STEELE, Sir Richard. [The conscious lovers.]
Tr. ROLLI, Paolo Antonio. Gli amanti interni; commedia
inglese del cavaliere Riccardo Steele. Londra, 1724.

"Il primo motivo di questa Traduzione fu il voler dare
all'Italia un saggio delle ottime commedie inglesi ...
Il secondo motivo è stato quello di dare a gl'Inglesi che
imparano la lingua italiana un libro di facile intelligenza
con l'originale d'appresso: un libro di naturale colloquio
per facilitarli a parlare". (Translator's Introduction).

The original had been published in 1723.

1724

TASSO, Torquato. La Gierusalemme liberata ... Con le figure di Bernardo Castelli, e le annotationi di Scipio Gentili e di Giulio Gustavini. Aggiuntovi la vita dell' autore da G.B. Manso ... Con altre aggiunte e correttioni; per Nicola Francesco Haym. Londra, 1724.

The 1st British ed. of the Gerusalemme liberata.

1725

BOCCACCIO, Giovanni. Il decameron de Messer Giovanni Boccaccio. Del MDXXVII. [Edited by P.A. Rolli.] Londra, 1725.

A repr. of the 1527 di Giunta ed. published in Florence, and including Villani's Vita.

Also Londra, 1727.

1726

ALBERTI, Leon Battista. [De architectura ...]
Tr. LEONI, Giacomo. The architecture of Leon Battista Alberti, in ten books. Of painting in three books and Of statuary one book. Translated into Italian by Cosimo Bartoli, and now first into English and divided into three volumes, by James Leoni ... 3 vols. London, 1726.

Added title pages in Italian; Italian and English text in parallel columns.

Also London, 1739, 1755 (1755 ed. is in English only).

1726

GUEVARRE, Andrea. [La mendicita sbandita]
Tr. CASTRES, Abraham. Ways and means for suppressing beggary and relieving the poor, by erecting general hospitals and charitable corporations ... London, 1726.

The original Italian ed. was first published at Turin in 1717.

1726

HAYM, Nicola Francesco. Notizia de' libri vari nella lingua italiana divisa in quattro parti principali; cioè, istoria, poesia, prose, arti e scienze. Annessovi tutto il libro Della eloquenza italiana di Mons. Giusto Fontanini, con il suo ragionamento intorno la detta materia ... London, 1726.

The 2nd ed. was published 1736 in Venice with title
"Biblioteca italiana, o sia notizia de' libri rari ..."

1726

TASSO, Torquato. Aminta, favola boscareccia del signor Torquato Tasso, con alcune annotazioni, ed un elogio historico dell' autore. Oxford, Teatro Sceldoniano, 1726.

1726

TASSO, Torquato. [Aminta.]
Tr. DU BOIS, Peter B. L'Aminta, favola boscareccia. Tasso's Aminta, a pastoral comedy, in Italian and English, by P.B. Du-Bois. London, 1726.

Italian and English on opposite pages.

Also London, 1736.

1726

TASSO, Torquato. [La Gerusalemme liberata.]
Tr. FAIRFAX, Edward. Godfrey of Bulloigne; or, the recovery of Jerusalem. Done into English heroicall verse. Dublin, 1726.

1st ed. of Fairfax's translation was 1600.

Also London, 1749.

1727

BENTIVOGLIO, Guido. Raccolta di lettere scritte dal S. cardinal Bentivoglio, in tempo delle sue nunziature di Francia, e di Fiandra, a diversi personaggi. Cambrigi, 1727.

Dedication signed: Alessandro Inglis.

1727

BOCCALINI, Traiano. [De' ragguagli di Parnaso ...]

Tr. ? Advices from Parnassus, by Trajano Boccalini.

Translated from the Italian, with observations, reflections, and notes, by a friend to Menante. To be continued monthly. Numb. 1, for March.

Entry from Monthly Catalogue of Books, no. 48, April 1727

"Issued in 37 numbers". (BMC).

1727

CASTIGLIONE, Baldassare. [Il libro del cortegiano.]

Tr. CASTIGLIONE, A.P. Il cortegiano; or, the courtier, written by Conte Baldassar Castiglione. And a new version of the same into English. Together with several of his celebrated pieces, as well Latin as Italian, both in prose and verse. To which is prefix'd, the life of the author. By A.P. Castiglione, of the same family. London, 1727.

Italian and English in parallel columns.

Also London, 1737, 1742, 1777.

1727

ROLLI, Paolo Antonio. Di canzonette e di cantate libri due. Londra, 1727.

1727

SARPI, Paolo. [Trattato delle materie beneficiarie.]

Tr. JENKINS, Tobias. A treatise of beneficiary matters; or, a history of ecclesiastical benefices and revenues ... London, 1727.

Also London, 1730, 1736; Dublin, 1737 (as A treatise of ecclesiastical benefits and revenues).

1728

BONARELLI DELLA ROVERE, Guidubaldo. Filli di Sciro; favola pastorale. Per G.P. nuovamente corretta, e da infiniti errori diligentemente espurgata. Londra, 1728.

1st British ed. of the Italian original. (An English translation by Jonathan Sidnam had been published in 1655).

1728

GUARINI, Giovanni Battista. Il pastor fido, tragicomedia pastorale. Londra, 1728.

"Dedicatoria" signed Ferdinando Altieri.

1728

RICCOBONI, Luigi. Dell' arte rappresentativa capitoli sei di Luigi Riccoboni. Londra, 1728.

1729

COMAZZI, Giovanni Battista. [La morale de' principi ...]
Tr. HATCHETT, William. The morals of princes; or, an abstract of the most remarkable passages contain'd in the history of all the emperors who reigned in Rome ... Written originally in Italian by Count John Baptista Comazzi ... Done into English by William Hatchett, Gentleman. London, 1729.

1729

GIANNONE, Pietro. [Istoria civile del regno di Napoli.]
Tr. OGILVIE, James. The civil history of the kingdom of Naples ... Written in Italian, by Pietro Giannone ... and publish'd anno 1723. Translated into English by Captain James Ogilvie. 2 vols. London, 1729-31.

1729

MILTON, John. [Paradiso lost.]
Tr. ROLLI, Paolo Antonio. Del Paradiso perduto; poema inglese di Giovanni Milton. Libri sei parte prima, tradotti da Paolo Rolli ... Londra, 1729.

With Vita di Giovanni Milton. Publication of the whole of the Italian translation of the Paradise Lost was completed by Rolli in 1735.

Also Londra, 1736, 1742.

1730

[?]

Tr. ? The conclave of Pope Gregory XIV, in the year 1591 ... in which all the intrigues, arts and management usual upon such occasions are succinctly narrated ... Translated from an Italian manuscript ... London, 1730.

1730

GALILEI, Galileo. [Discorsi e dimostrationi matematiche intorno a due nuove scienze ...]

Tr. WESTON, Thomas. Mathematical discourses concerning two new sciences relating to mechanicks and local motions, in four dialogues ... Done into English from the Italian, by Tho. Weston ... London, 1730.

1730

MAFFEI, Scipione. [De gli anfiteatri ...]

Tr. GORDON, Alexander. A compleat history of the ancient amphitheatres ... By the Marquis Scipio Maffei. Made English from the Italian original by Alexander Gordon ... London, 1730.

Also London, 1735.

1730

ORLANDI, Pellegrino Antonio. [L'abecedario pittorico.]

Tr. ? Repertorium sculptile-typicum; or, a complete collection and explanation of the several marks and cyphers by which the best engravers are distinguished ... London, 1730.

1730

PALLADIO, Andrea. Fabbriche antiche disegnate da Andrea Palladio, Vicentino, e date in luce da Riccardo, conte di Burlington. London, 1730.

1731

BENTIVOGLIO, Ercole. [I fantasmi e Il geloso.]

Tr. FABRE, Jean. Les fantomes et le jaloux, comédies italiennes, traduites en françois. Oxford, 1731.

Original Italian text with prose translation in French.

1731

MAFFEI, Scipione. [La Merope.]

Tr. JEFFREYS, George. Merope; a tragedy. As it is acted at the Theatre-Royal in Lincoln's-Inn Fields. Written by George Jeffreys. London, 1731.

1731

SAMMARCO, Ottavio. [Delle mutationi de' regni.]
Tr. ? A treatise concerning revolutions in kingdoms.
London, 1731.

1731

TASSO, Torquato. [L'Aminta.]
Tr. ? Aminta; favola boschereccia. A correct edition of the
original Italian with a literal English translation. By a
gentleman. 2nd ed. Oxford, 1731.

1732

[BRACCIOLI, Grazio.] [Orlando.]
Tr. HUMPHREYS, Samuel. Orlando; drama da rappresentarsi
nel Regio Teatro d'Hay-Market. Done into English by
Mr Humphreys. London, 1732.

Italian and English.

1732

FLETCHER, Andrew. Discorso delle cose di Spagna. Scritto nel
mese di luglio 1698. In The political works of Andrew Fletcher.
London, 1732. Pp. 177-340.

The original 1698 ed. has imprint "Napoli" but was
printed in Edinburgh; see BM Cat. and R.A.S. MacFie,
A bibliography of Andrew Fletcher of Saltoun, 1653-1716
(Edinburgh, 1901). For translation see 1749 FLETCHER.

Also London, 1737.

1732

GEMELLI CARERI, Giovanni Francesco. [Viaggi per Europa.]
Tr. ? Travels through Europe, by Francis Gemelli Careri, in
several letters to Amato Danio. In CHURCHILL, Awnsham, and
CHURCHILL, John. A collection of voyages and travels, 2nd ed.,
vol. 6. London, 1732.

Not in 1st (1704) ed. of the collection.

Also London, 1745, 1752.

1733

[BOOK of Common Prayer, C. of E.]

Tr. [BEDELL, William, the Elder, Bishop of Kilmore and Ardagh.] Il libro delle preghiere pubbliche ... Questa nuova impressione rivista e corretta per Alessandro Gordon. Londra, 1733.

1733

MARINI, Giovanni Ambrogio. [Le gare de' disperati.]

Tr. ? The desperadoes; an heroic history. Translated from the Italian. London, 1733.

1734

BOCCACCIO, Giovanni. [Il Decamerone, I, 1.]

Tr. AYRE, William. The saint; a tale, from the original Italian of Boccace. By Mr. William Ayre. London, 1734.

In verse.

1734

GUARINI, Giovanni Battista. Il pastor fido. Edizione nuova, arricchita di ... annotazioni ... da O.P.A. Cambrigi, 1734.

1734

GUARINI, Giovanni Battista. Il pastor fido, tragi-comedia pastorale. Londra [c.1734].

1734

ROWE, Elizabeth. The miscellaneous works in prose and verse of Mrs. Elizabeth Rowe. The greater part now first published, by her order, from her original manuscripts, by Mr. Theophilus Rowe ... 2 vols. London, 1734.

Includes translations from Tasso, Guarini, Petrucci, and Rolli.

Also London, 1737, 1739, 1749, 1750, 1756, 1772.

1735

[CORI, Angelo Maria.] Issipile; drama per musica, composto da Pietro Sandoni, da rappresentarsi nel Regio teatro dell'Hay-Market. Londra, 1735.

Italian and English on opposite pages. Altered from Metastasio, and with a dedication signed Angelo Cori. Between the years 1735 and 1739 Cori wrote at least six more libretti. He taught Italian in London and had brought out a grammar there in 1723.

1736

ALBERONI, Giulio. [Progetto per ridurre l'impero turchesco alla obbedienza dei principi cristiani.]
Tr. ? Cardinal Alberoni's scheme for reducing the Turkish empire to the obedience of Christian princes ... Translated from an authentick copy of the Italian manuscript ... London, 1736.

Also Dublin, 1736.

1736

GUARINI, Giovanni Battista. Il pastor fido, tragicomedia, e La idropica, commedia, di Battista Guarini ... Londra, 1736.

"The Verona ed. of 1735 of 'Il pastor fido' and of 1734 of 'La idropica' reissued with a collective titlepage, a frontispiece, and two additional plates". (BMC).

1736

GUARINI, Giovanni Battista. [Il pastor fido.]
Tr. FANSHAWE, Sir Richard. The faithful shepherd; a pastoral tragi-comedy, written in Italian by ... Baptista Guarini. Translated into English, and adorn'd with a new set of cuts. London, 1736.

Fanshawe's translation, first published in 1648, here appears with revisions made by "an ingenious gentleman".

1736

HOMER. [Iliad, pt.]
Tr. MAFFEI, Francesco Scipione. Il primo canto dell'Iliade d'Omero, tradotto in versi italiani. Londra, 1736.

1737

ARIOSTO, Lodovico. Dei suppositi; commedia ... [Edited by P.A. Rolli.] Londra, 1737.

1st British ed. of the original; a translation by George Gascoigne had been published in 1572.

1737

ARIOSTO, LODOVICO. La Scolastica; comedia. [Edited by P.A. Rolli.] Londra, 1737.

1st British ed. of the original.

1737

BOCCACCIO, Giovanni. [Il Decamerone, VI, 10.]
Tr. ? Fra Cipolla; a tale in Boccace. Translated from the original manuscript with notes historical, critical and moral. London, 1737.

Verse translation.

1737

ONGARO, Antonio. L' Alceo; favola pescatoria. Nuova edizione. Londra, 1737.

1737

RUCCELLAI, Giovanni. Della Rosmunda; tragedia di Giovanni Rucellai. Nuova edizione. Londra, 1737.

1737

TASSO, Torquato. [L'Aminta.]
Tr. AYRE, William. Amintas; a dramatick pastoral written originally in Italian by Torquato Tasso. Translated into English verse by Mr. William Ayre. London [1737].

Unacted. (Nicol.)

1737

TASSONI, Alessandro. La secchia rapita; poema eroicomico del sig. Alessandro Tassoni, con le dichiarazioni del sig. Gasparo Salviani accresciute et ammendate dal sig. abate Marchioni ... 2 vols. (in 1). Osford, Teatro sceldoniano, 1737.

Edited by Giovanni Fabro.

1738

PALLADIO, Andrea. [I quattro libri dell' architettura.]
Tr. WARE, Isaac. The four books of Andrea Palladio's
Architecture ... London, 1738.

Translator's dedication signed Isaac Ware. The 1st ed.
of this translation; the original Italian ed. was
published at Venice, 1570.

1738

PASSIONEI, Domenico. [Orazione in morte di Eugenio Francesco,
principe di Savoia.]
Tr. ? An oration on the death of Eugene Francis ... Faithfully
Englised from the original Italian. London, 1738.

1738

TASSO, Torquato. [La Gerusalemme liberata, I-III.]
Tr. BROOKE, Henry. Tasso's Jerusalem; an epic poem.
Translated from the Italian, by Henry Brooke esq. ...
London, 1738.

1738

TASSO, Torquato. [La Gerusalemme liberata, I.]
Tr. HOOKE, Thomas. The Jerusalem of Torquato Tasso. (Book I).
Translated by ... Thomas Hooke. London, 1738.

1739

ALGAROTTI, Francesco. [Il newtonianismo per le dame.]
Tr. CARTER, Elizabeth. Sir Isaac Newton's philosophy
explain'd for the use of the ladies, in six dialogues on
light and colours. From the Italian of Sig. Algorotti. 2 vols.
London, 1739.

Also London, 1742, 1765.

1739

ANACREON.
Tr. ROLLI, Paolo Antonio. Delle ode d'Anacreonte Teio.
Traduzione di Paolo Rolli. Londra, 1739.

1739

ARIOSTO, Lodovico. La Lena; comedia. [Edited by P.A. Rolli.]
Londra, 1739.

1739

OGLE, George. Gualtherus and Griselda; or, The clerk of Oxford's tale, from Boccace, Petrarch and Chaucer. To which are added ... The clerk of Oxford's conclusion, from Petrarch ... A letter in Latin, from Petrarch to Boccace. London, 1739.

Also Dublin, 1741.

1739

TOLOMEI, Claudio. [Delle lettere libri sette ...]
Tr. ? A letter of Claudio Tolomei, translated from the Italian. In which he examines the question, whether a prince should in policy punish his magistrates and ministers ... London, 1739.

Also London, 1740.

1740

BANDELLO, Matteo. Novelle. 4 vols. Londra, 1740.

The 1st British ed. Imprint "S. Harding, Londra", but printed in Italy, being a repr. of the ed. printed in Lucca, 1554, pts. 1-3, and at Lyons, 1573, pt. 4.

1740

MAFFEI, Scipione. [La Merope.]
Tr. AYRE, William. Merope; a tragedy. Translated by Mr. Ayre. London, 1740.

Unacted. (Nicol.)

1740

UBALDINI, Petruccio. [Commentario del successo dell'Armata spagnuola nell' assalir l'Inghilterra l' anno 1588.]
Tr. RYTHER, A. A genuine and most impartial narration of the glorious victory obtained by Her Majesty's Navy over the falsely stiled invincible Armada of Spain ... Translated from the Italian ... by A. Ryther ... London, 1740.

1741

BOCCACCIO, Giovanni. [Il Decamerone.]

Tr. BALGUY, Charles. The Decameron; or, ten days entertainment of Boccace. Translated from the Italian. London, 1741.

1742

SCUPOLI, Lorenzo. [Il combattimento spirituale.]

Tr. T., J. The spiritual combat ... Done into English by J.T. London, 1742.

Also Dublin, 1782.

1742

TOSI, Pietro Francesco. [Opinione de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato ...]

Tr. GALLIARD, John Ernest. Observations on the florid song; or, sentiments on the ancient and modern singers. Written in Italian by Pier Francesco Tosi ... Translated into English by Mr Galliard ... London, 1742.

The original Italian ed. was published Bologna, 1723, and has a dedicatory letter to Lord Peterborough.

Also London, 1743.

1742

VIRGILIUS MARO, Publius. [Bucolica.]

Tr. ROLLI, Paolo Antonio. La Bucolica di Publio Virgilio Marone. All'Altezza Serenissima di Giorgio Principe della Gran Britannia da Paolo Rolli, compagno della Reale Società. Londra, 1742.

1743

FLORAVANTI, F. L'abitatore del sole, ovvero discorsi fisici e morali fatti ad un curioso in due colloquj, ne' quali si prova, le stelle essere alcune soli ed altre terre, abitate da differenti creature, e nel descrivere la loro vita e costumi si presenta un modello all' uomo come doveria vivere per divenire felice ... Londra, 1743.

1743

SERAO, Francesco. [Istoria dell' incendio del Vesuvio, accaduto nel mese di maggio dell' anno 1737 ...]

Tr. ? The natural history of Mount Vesuvius ... Translated from the original Italian, composed by the Royal Academy of Science at Naples, by order of the King of the Two Sicilies. London, 1743.

1744

GELLI, Giovanni Battista. [La Circe.]

Tr. LAYNG, Henry. Circe. Translated from the Italian of John Baptist Gelli, of the Academy of Florence. London, 1744.

Dedication signed: H. Layng.

Also 1745.

1744

[ROLLI, Paolo Antonio.] Alceste; melodrama per il teatro di S.M.B. di P.M. e P.R. Londra, 1744.

Italian and English. Adapted by P.A. Rolli from Metastasio's Demetrio. Rolli returned to Italy in 1744, having written or adapted some 30 libretti since 1720.

1745

CÀ DA MOSTO, Alvise da. [Navigatione di Aluise de Cada Mosto and Navigatione del capitano Piedro di Sintra.]

Tr. ? The voyage of A. da Cada Mosto, in 1455, along the coast of Africa ... Written by himself. Translated from the Italian ... The voyage of Captain Piedro de Cintra ... to Sierra Leone. Written by A. de Cada Mosto. In A new general collection of voyages and travels, vol. 1. London, 1745.

1745

COCCHI, Antonio. [Del vitto pitagorico per uso della medicina.]

Tr. ? The Pythagorean diet of vegetables only, conducive to the preservation of health and the cure of diseases. A discourse delivered at Florence ... 1743, by Antonio Cocchi. Translated from the Italian. London, 1745.

1745

DANDINI, Girolamo. [Missione apostolica al patriarca de' Maroniti del monte Libano.]

Tr. ? A voyage to Mount Libanus, wherein is an account of the customs and manners &c. of the Turks ... Written originally in Italian, by the Reverend Father Jerom Dandini. In OSBORNE, Thomas. A collection of voyages and travels, vol. 1, London, 1745. Pp. 831-873.

1st ed. of this translation was 1698.

Also London, 1752.

1747

MACCHIAVELLI, Niccolò. Tutte le opere di Niccolò Macchiavelli ... di nuovo con somma diligenza corrette e ristampate ... 2 vols. Londra, 1747.

Edited by Vincenzo Martinelli.

1748

LAYNG, Henry. Several pieces in prose and verse. London, 1748.

Includes translation in decasyllabic couplets of Tasso's Gerusalemme liberata, bk. xv; Gerusalemme conquistata, bk. xvi; and of two of Antonio Bruni's Epistole heroiche. There is also a life of Tasso.

1748

LOREDANO, Giovanni Francesco. [L'Adamo.]

Tr. MURRAY, Richard. The life of Adam. Translated from Gio Francisco Loredano. To which is subjoyn'd, An essay towards an analysis of the human mind ... by Richard Murray, A.M. ... London, 1748.

Also London, 1779.

1748

VANNESCHI, Francesco. La comedia in comedia; drama giocoso per musica ... Da rappresentarsi nel Regio Teatro d' Haymarket. Londra, 1748.

In Italian and English; altered from the anonymous adaptation of S.F. Pratoli's (i.e., Cosimo Antonio Pelli's) play performed at Florence in 1741.

In 1741 the Earl of Middlesex and the abbate Vanneschi started a new opera company. This is just one example of the several Vanneschi productions of the 1740's.

1748

[?] [VERA relatione delle cerimonie fatte nella solenne coronatione di nostro signore Alessandro VIII.]

Tr. ? The manner of the coronation of the present Pope, Alexander VIII ... anno 1689. In SOMERS, John. A collection of scarce and valuable tracts, vol. 4. London, 1748.

1st ed. of translation was 1689, the translator probably being Philip Ayres (cf. 1750 CAVALLI).

1749

FLETCHER, Andrew. [Discorso delle cose di Spagna.]

Tr. ? A discourse concerning the affairs of Spain. Written in the month of July, 1698. In The political works of Andrew Fletcher, London, 1749. Pp. 123-174.

For original text see 1732 FLETCHER.

1750

CAVALLI, Stefano. [?]

Tr. AYRES, Philip. A short account of the life and death of Pope Alexander VII ... together with an exact relation of the particular ceremonies performed at the creation and coronation of this present Pope Clement IX ... Translated out of the Italian copies printed at Rome, by P.A. gent. In SOMERS, John. A collection of scarce and valuable tracts, vol. 8. London, 1750.

Ayres' translation was first published in 1667.

1750

[PICCOLOMINI, Alessandro.] Dialogo dove si ragiona della bella creanza delle donne.

Imprint "Londra, S. Harding", but printed in Italy.

1750

TASSO, Torquato. [L'Aminta.]

Tr. DU BOIS, Peter B. (?) L'Aminta, di Torquato Tasso, favola boschereccia. Tasso's Aminta, a pastoral comedy, in Italian and English. Second edition ... Oxford [c. 1750].

NUC assigns date of publication as "ca 1750" and annotates: "Cf. Bibl. Nat. Cat. note for date from A. Solerti who attributes translation to P.B. Du Bois. Brit. Mus. Cat. gives date as [1650?]." "

1750

VENUTI, Niccolò Marcello. [Descrizione delle prime scoperte dell' antica città d' Ercolano ...]

Tr. SKURRAY, Wickes. A description of the first discoveries of the antient city of Heraclea, found near Portici ... Done into English from the original Italian of the Marquis Don Marcello di Venuti by Wickes Skurray ... London, 1750.

1751

BIANCHI, Simon Giovanni. [De' vescicatorj dissertazione.]

Tr. ? A dissertation against blisters, delivered in a speech before the Lyncean Academy at Rimino in June 1746. By Giovanni Bianchi ... London, 1751.

1751

BIANCHI, Simon Giovanni. [Storia della vita di Caterina Vizzani.]

Tr. ? An historical and physical dissertation on the case of Catherina Vizzani, containing the adventures of a young woman born at Rome, who for eight years passed in the habit of a man, was killed in an amour with a young lady, and being found, on dissection, a true virgin, narrowly escaped being treated as a saint by the populace; with some curious and anatomical remarks on the nature and existence of the hymen. By Giovanni Bianchi, Professor of anatomy at Sienna, the surgeon who dissected her. To which are added certain needful remarks by the English editor. London, 1751.

From Monthly Review for March 1751.

1752

BELLONI, Girolamo. [Del commercio dissertazione.]

Tr. ? A dissertation on commerce, clearly demonstrating the true sources of national wealth and power ... Translated from the Italian of the celebrated marquis Jerome Belloni, merchant and banker at Rome. London, 1752.

From Monthly Review for July 1752.

1752

MARTINELLI, Vincenzo. Istoria critica della vita civile. Scripta da Vincenzo Martinelli. London, 1752.

From Monthly Review for August 1752, whose lengthy review mentions "the list of subscribers which does honour to the author".

1753

ALBERONI, Giulio.

Tr. ? The political testament of Cardinal Julius Alberoni, exhibiting a general view of the several courts of Europe. Extracted from different memoirs, letters, and other papers of His Eminence. To which is prefixed a short account of the Cardinal's life. Translated from the Italian. London, 1753.

From Monthly Review for November 1753.

1753

BENTIVOGLIO, Guido. [Raccolte di lettere ...]

Tr. ? A collection of letters written by Cardinal Bentivoglio during the time he was nuncio in France and Flanders. Translated from the original Italian. London, 1753.

1753

GUICCIARDINI, Francesco. [La historia d'Italia.]

Tr. GODDARD, Austin Parke. The history of Italy, from the year 1490 to 1532. Written in Italian by Francesco Guicciardini ... Translated into English by the Chevalier Austin Park Goddard ... 10 vols. London, 1753-56.

Also London, 1763.

1753

TASSO, Torquato. Aminta; favola boscareccia di Torquato Tasso. Glasgua, 1753.

With the Amore fuggitivo.

1754

LETI, Gregorio. [La vita di Sisto V.]

Tr. FARNEWORTH, Ellis. The life of Pope Sixtus the Fifth ... Translated from the Italian of Gregorio Leti ... by Ellis Farneworth. London, 1754.

See 1704 LETI for another translation of this work.

Also Dublin, 1779.

1755

ARIOSTO, Lodovico. [Orlando furioso.]

Tr. HUGGINS, William. Orlando furioso ... in Italian and English ... 2 vols. London, 1755.

There is no mention of Huggins' name in this 1755 edition. The dedication is signed Temple Henry Croker, who however seems to have translated not more than eight of the cantos. Another edition, or, more properly, issue, was published in 1757 in which the words "Translated ... by William Huggins" appear on the titlepage. This work is described in BMC. as "A duplicate of the preceding, with a new titlepage, and the addition of the Annotations and 'Translation of Dr. P - y's Epistle'". In 1759 Huggins brought out separately his own version of the cantos translated by Croker in the 1755 edition of the Orlando Furioso (see 1759 ARIOSTO Tr. HUGGINS).

For a discussion of these publications see Roderick Marshall, Italy in English Literature (New York, 1934), 31-38.

1755

DAVILA, Enrico Caterino. Historia delle guerre civili di Francia ... Aggiuntevi oltre alle memorie della vita dell'autore, e della sua casa le annotazioni di Giovanni Balduino nel margine. 2 vols. Londra, 1755.

1755

GIOVANNI FIORENTINO. [Il pecorone, VI, 1.]

Tr. ? The novel from which the play of the Merchant of Venice, written by Shakespear, is taken. Translated from the Italian [i.e., from the Pecorone of Giovanni Fiorentino]. To which is added a translation of a novel from the Decamerone of Boccaccio [i.e., Decamerone, X, 1]. London, 1755.

1755

GOLDONI, Carlo. [Bertoldo, Bertoldino e Cascasenno.]

Tr. ? Bertoldo, Bertoldino e Cascasenno alla corte del re Alboino. Opera comica da rappresentarsi nel Teatro Reale di Covent-Garden ... Londra, 1755.

Adapted from Goldoni, with an English translation. For a different text of this play see 1762 GOLDONI.

1755

WILLIAMS, Zachariah. An account of an attempt to ascertain the longitude at sea ... [Compiled from Williams' notes and conversation by Dr Samuel Johnson.]

Tr. BARETTI, Giuseppe. Esposizione d'un saggio per avverare la longitudine in mare col mezzo d'un' esatta teoria della variazione dell'ago magnetico ... Londra, 1755.

English and Italian.

1755

ZAPPI, Giovanni Battista. Sonetti.

Tr. [HUGGINS, William?] Sonnets. Selected and translated by the translator of Ariosto. London, 1755.

Italian and English. Translated by Huggins and/or Temple Henry Croker. The copy in the Dyce Collection has an MS. dedication signed by the latter to Lady Hester Pitt.

1756

GOLDONI, Carlo. [Pamela.]

Tr. ? Pamela; a comedy, by Charles Goldoni. Translated into English with the Italian original. London, 1756.

Title also in Italian; Italian and English text on opposite pages.

1756

GRAZZINI, Anton Francesco. La prima e la seconda cena; novelle ... alle quali si aggiunge una novella della terza cena, che unitamente colla prima ora per la prima volta si dà alla luce. Colla vita dell' autore; e con la dichiarazione delle voci più difficili. Londra, 1756.

Edited by F. Niccolò B. Pagliarini.

1757

BOCCACCIO, Giovanni. Il decamerone di m. Giovanni Boccaccio ... 5 vols. Londra, 1757.

Has imprint "Londra", but printed in Paris. With Villani's Vita.

1757

BURCHIELLO, Domenico di Giovanni. Sonetti del Burchiello, del Bellicioni, e d' altri poeti fiorentini alla burchiellesca. Londra [i.e. Luca and Pisa], 1757.

Also Londra, 1760.

1757

CASTALDI, Cornelio. Poesie volgari e latine di Cornelio Castaldi da Feltre ... Londra, 1757.

1757

GOLDONI, Carlo. [Il padre di famiglia.]

Tr. ? The father of a family; a comedy, acted for the first time at Venice during the carnival of 1750, by Charles Goldoni. Translated into English, with the Italian original. London, 1757.

Title also in Italian; Italian and English text on opposite pages.

1758

DAVILA, Enrico Caterino. [Historia delle guerre civili di Francia.]

Tr. FARNEWORTH, Ellis. The history of the civil wars of France ... A new translation from the Italian of Henrico Caterino Davila, by Ellis Farnsworth. 2 vols. London, 1758.

Includes "anecdotes relating to the family and life of the author, chiefly from the Italian of Apostolo Zeno".

1758

MARTINELLI, Vincenzo. Lettere familiari e critiche di Vincenzio Martinelli. Londra, 1758.

1759

ARIOSTO, Lodovico. [Orlando furioso, pt.]

Tr. HUGGINS, William. Part of Orlando Furioso. Translated from the original Italian by William Huggins, Esq. London, 1759.

"Includes cantos 21, 22, 25-27, 33 & 40" (NUC).

1759

ARIOSTO, Lodovico. [Satire.]

Tr. CROKER, Temple Henry. The satires of Ludovico Ariosto. London, 1759.

"Translated by 'the Rev. H-rt-n' and Temple Henry Croker, with a life of the poet and notes by Croker" (NUC).

1760

ANTONIOTTO, Giorgio. [L'arte armonica.]

Tr. JOHNSON, John. L'arte armonica; or, a treatise on the composition of musick, in three books. With an introduction on the history and progress of musick ... Written in Italian by Giorgio Antoniotto, and translated into English ... 2 vols. London, 1760.

Giorgio Antoniotto appears to have been in London between 1760 and 1770. (Grove's Dictionary of Music and Musicians).

1760

DAVILA, Enrico Caterino. [Historia delle guerre civili di Francia.]

Tr. COTTERELL, Sir Charles and AYLESBURY, William. The history of the civil wars of France ... Dublin, 1760.

1st ed. of this translation was 1647. For another translation of the work see 1758 DAVILA.

1760

MACCHIAVELLI, Niccolò. Opere inedite di Niccolò Machiavelli.

Has false "Londra" imprint; was printed at Lucca by Jacopo Giusti. (BMC). Contents: Discorso sopra il reformare lo stato di Firenze. Lettere scritte sopra differenti affari di governo.

1760

METASTASIO, Pietro. [L'isola disabitata.]

Tr. MURPHY, Arthur. The desert island; a dramatic poem in three acts. London, 1760.

An adaptation by Murphy from Metastasio.

Also London, 1762, 1786.

1760

TOSETTI, Urbano. [Riflessioni di un portoghese [or rather, of an Italian, signing himself N.N., i.e. Urbano Tosetti] ...

Tr. ? Reflexions of a Portuguese upon the Memorial presented by the Jesuits to ... Pope Clement XIII [with the Memorial, in English] translated from the copy printed ... at Lisbon ... London, 1760.

1761

[GOLDONI, Carlo.] Le pescatrici; opera comica ... London, 1761.

Italian and English.

1761

TASSO, Torquato. [La Gerusalemme liberata.]

Tr. DOYNE, Philip. The delivery of Jerusalem; an heroick poem. Translated into English blank verse by Philip Doyme. To which is added the life of Tasso and an essay on the Gerusalemme liberata. 2 vols. Dublin, 1761.

The life of Tasso is by Henry Layng, being reprinted from his Several pieces in prose and verse (see 1748 LAYNG).

1762

BOCCACCIO, Giovanni. Decamerone ... Londra, 1762.

Edited by Vincenzo Martinelli, with a life of Boccaccio and Domenico Maria Manni's Osservazioni istoriche e critiche.

1762

COCCHI, Antonio. Del matrimonio; ragionamento di un filosofo mugellano. Coll' aggiunta di una Lettera ad una sposa, tradotta dall' inglese da una fanciulla mugellana ... Londra, 1762.

"'Lettera ad una sposa' is by Beatrice Cocchi, daughter of the author. It is said to be an original composition, not a translation from the English". (NUC).

1762

COCCHI, Antonio. [Discorso primo sopra Asclepiade.]

Tr. ? The life of Asclepiades, the celebrated founder of the Asclepiadic sect in phisic, compiled from the testimonials of twenty-seven antient authors ... From the Italian of the Signior Antonio Cocchi, late Professor of Phisic in Florence. London, 1762.

1762

GOLDONI, Carlo. [Bertoldo, Bertoldino e Cascasenno.]

Tr. ? Bertoldo, Bertoldino e Cascasenno alla corte del re Alboino. Opera comica da rappresentarsi sopra il teatro di S.M.B. London, 1762.

Adapted from Goldoni, with an English translation.
For a different text of this play see 1755 GOLDONI.

1762

GUARINI, Giovanni Battista. [Il pastor fido, pt.]

Tr. PENNECUK, Alexander. In PENNECUK, Alexander. A collection of curious Scots poems ... Edinburgh, 1762.

Free verse translations of two of Amarilli's speeches:
"Care selve beate" (II,v) and "O Mirtillo, Mirtillo,
anima mia" (III,iv).

1762

MACCHIAVELLI, Niccolò. [Opere.]

Tr. FARNEWORTH, Ellis. The works of Nicholas Machiavel ... Newly translated from the originals; illustrated with notes, anecdotes, dissertations, and the life of Machiavel, never before published, and several new plans on the art of war. By Ellis Farnsworth ... 2 vols. London, 1762.

Also London, 1775 (as 2nd ed., "corrected", 4 vols.)

1762

MACCHIAVELLI, Niccolò. [Belfagor.]

Tr. PENNECUK, Alexander. In PENNECUK, Alexander. A collection of curious Scots poems ... To which is added The marriage of Belphegor, a translation out of Matchiavel [sic]. Edinburgh, 1762.

Free prose translation.

1763

DENINA, Carlo. Discorso sopra le vicende della letteratura ... Edizione seconda. Glasgwa, 1763.

1st British ed.; the original was published Torino, 1761.
For translation see [1771] DENINA.

1763

GOLDONI, Carlo. La calamita de' cuori; drama giocoso da rappresentarsi sopra il Teatro di S.M.B. The magnet of hearts; a comic opera ... London, 1763.

Adapted from Goldoni by G.G. Bottarelli.

1763

GOLDONI, Carlo. La cascina ... The dairy house; a burletta ... London, 1763.

Adapted from Goldoni by G.G. Bottarelli.

1763

GUARINI, Giovanni Battista. Il pastor fido; tragicommedia pastorale del cavalier Guarini. Glasgua, 1763.

1763

TASSO, Torquato. La Gierusalemme liberata. 2 vols. Glasgua, 1763.

1763

TASSO, Torquato. [La Gerusalemme liberata.]

Tr. HOOLE, John. Jerusalem delivered; an heroick poem.
Translated from the Italian of Torquato Tasso by John Hoole ...

With a life of Tasso. Dedication to the Queen written by Samuel Johnson.

Also London, 1764, 1767, 1772; Dublin, 1778; London, 1783, 1787, 1792, 1797.

1764

ALGAROTTI, Francesco. [Saggio sopra la pittura.]

Tr. ? An essay on painting, written in Italian by Count Algarotti ... London, 1764.

Original was published Livorno, 1763.

Also Glasgow, 1764; Dublin, 1765, 1766.

1764

BENTIVOGLIO, Guido. [Raccolte di lettere ...]

Tr. ? A collection of letters written by Cardinal Bentivoglio during his nunciature in France and Flanders ... London, 1764.

With an additional titlepage in Italian. Italian and English text on opposite pages. A literal English translation is given for the stated purpose of enabling the reader to learn Italian.

1764

[?]

Tr. ? The MEMOIRS of Miss D'Arville; or, the Italian female philosopher, in a series of adventures, founded on fact. Translated from the Italian. 2 vols. London, 1764.

Perhaps spurious, but accepted as a genuine translation by the Monthly Review for March 1764. "An old-fashioned, unpleasing, uninteresting tale, of a female's adventures in breeches ... It may possibly appear to more advantage in the original; but the translation is very poor: - and we much question if the book was worth translating at all".

1764

POZZI, Giuseppe d' Ippolito. Rime piacevoli di Giuseppe d' Ippolito Pozzi. Londra, 1764.

Also Londra, 1773, 1776.

1765

SAVONAROLA, Girolamo. Discorso di Girolamo Savonarola circa il reggimento e governo degli stati ... Si aggiunge un discorso ... quando fu spedito a Pisa ambasciatore a Carlo VIII ... ed un opuscolo inedito di Francesco Guicciardino ... Londra, 1765.

1765

SOMUS, Ignazio. [Ragionamento sopra il fatto avvenuto in Bergemoleto ...]

1765

SOMUS, Ignazio [continued].

Tr. ? An historical narrative of a most extraordinary event, which happened at the village of Bergemoletto, in Italy; where three women were saved out of the ruins of a stable in which they had been buried thirty-seven days by a heavy fall of snow. With curious remarks. By Ignazio Somus, physician to the King of Sardinia. Translated from the Italian. London, 1765.

Also London, 1768 (with new titlepage).

1766

BECCADELLI, Lodovico. [Vita del cardinale Reginaldo Polo.]

Tr. PYE, Benjamin. The life of Cardinal Reginald Pole, written originally in Italian ... and now first translated into English ... To which is added an appendix, setting out the plagiarisms ... in Thomas Phillips' History of the life of Reginald Pole. By the Reverend Benjamin Pye. London, 1766.

1766

[GOLDONI, Carlo.] [La buona figliuola.]

Tr. [TOMS, Edward.] The accomplished maid; a comic opera, as it is performed at the Theatre-Royal in Covent-Garden. The music by Sig. Niccolo Piccini. 8 vo. 1s.6d. Griffin, &c.

Transcription of entry from Monthly Review for December 1766.

1767

ALGAROTTI, Francesco. [Saggio sopra l' opera in musica.]

Tr. ? An essay on the opera ... London, 1767.

Dedicatory epistle "To William Pitt" dated "Pisa, dec. 18, 1762". Includes outlines of the operas "Aeneas in Troy" and "Iphigenia in Aulis".

Also Glasgow, 1768.

1767

BECCARIA, Cesare Bonesana. [Dei delitti e delle pene.]

Tr. ? An essay on crimes and punishment, translated from the Italian; with a commentary, attributed to Mons. de Voltaire, translated from the French ... London, 1767.

Also Dublin, 1767; London, 1769, 1770; Glasgow, 1770;
London, 1775, 1777; Dublin, 1777; Edinburgh, 1778;
London, 1785; Edinburgh, 1788.

1767

BOTTARELLI, Giovan Gualberto.

Tr. ? Carattaco; drama per musica da rappresentarsi sopra il Teatro di S.M.B. La poesia è di Giovan Gualberto Bottarelli. La musica è intieramente nuova del signor Giovan Cristiano Bach ... London, 1767.

Without the music. Italian and English.

1767

DAL COVOLO, Giovanni Battista. [Discorso della irritabilità d' alcuni fiori, nuovamente scoperta.]

Tr. [STILLINGFLEET, Benjamin.] A discourse concerning the irritability of some flowers; a new discovery. Translated from the Italian. London [1767].

1767

FORTEGUERRI, Niccolò. Ricciardetto; poema eroi-comica, di Niccolo Cateromaco [pseud.]. 3 vols. (in 1). Londra, 1767.

Imprint "Londra" but printed Paris.

Also Londra, 1780.

1767

[GOLDONI, Carlo.] La buona figliuola; a comic opera ...
Altered by Giovan Gualberto Bottarelli ... 3rd edition.
London, 1767.

Italian and English.

Also London [1770?], 1775 (as The maid of the vale), 1777.

1767

GOLDONI, Carlo. La buona figliuola maritata; a new comic opera. Being the second part of the Buona Figliuola ... altered by Giovan Gualberto Bottarelli ... London, 1767.

Italian and English.

1767

[GOLDONI, Carlo.] Il signor dottore; a comic opera, as perform'd at the King's Theatre in the Hay-Market. London, 1767.

Italian and English.

1767

METASTASIO, Pietro. [Opere.]
Tr. HOOLE, John. The works of Metastasio; translated from the Italian by John Hoole ... 2 vols. London, 1767.

Contains only Artaxerxes, The Olympiad, Hypsipile, Titus, Demetrius, and Demophoon.

1768

BADINI, Carlo Francesco. Bilancia di Pandolfo Scornabecco, nella quale si pesa la dottrina del dottor Vincenzio Martinazza. Londra, 1768.

A satire on Martinelli. For note on Badini see 1771
BADINI.

1768

BOCCACCIO, Giovanni. Il Decamerone. 3 vols. Londra, 1768.

With Villani's Vita. Imprint "Londra" but printed Paris.

1768

BOTTARELLI, Giovan Gualberto. [La moglie fedele.]
Tr. ? La moglie fedele; a comic opera, as perform'd at the King's-Theatre in the Hay-Market ... The poetry taken from an old book is quite alter'd and adapted to the present taste by Giovan Gualberto Bottarelli. London, 1768.

Italian and English.

1768

CORNARO, Luigi. [Discorsi della vita sobria.]
Tr. ? Discourses on a sober and temperate life. By Lewis
Cornaro, a noble Venetian. Translated from the Italian
original. London, 1768.

Italian and English. The notice in the Monthly Review for
August 1768, 160-61 includes a quotation from the editor/
translator. "This useful work was translated some years
ago into English under the title of, Sure and certain
methods of attaining a long and healthy life. The
translator seems rather to have made use of a French
version than of the Italian original; he has likewise
omitted several passages of the Italian ... This has
induced us to give the public an exact and faithful
version of that excellent performance, from the Venice
edition in 8 vo, in the year 1620; at the same time we
have followed the advice of some friends, in adding the
original Italian, which was become very rare, with a view
of rendering the work serviceable, not only to those
who aim at health and longevity, but to such also as are
desirous of improving in the Italian language". See also
1700 CORNARO.

1768

CORSINI, Bartolomeo. Il torracchione desolato di Bartolommeo
Corsini con alcune spiegazioni de l' aggiunta del suo
Anacreonte toscano ... 2 vols. Londra, 1768.

Imprint "Londra" but printed Paris.

1768

GOLDONI, Carlo. [I viaggiatori tornati in Italia.]
Tr. BOTTARELLI, F. The ridiculous travellers return'd to
Italy ...; a comic opera ... The poetry new, or alter'd
by Giovan Gualberto Bottarelli. London, 1768.

Italian and English.

Also London, 1772.

1768

MACCHIAVELLI, Niccolò. Tutte le opere. Coll' aggiunta delle inedite opere ... 8 vols. Londra, 1768.

Imprint "Londra" but printed Paris.

1768

PULCI, Luigi. Il Morgante maggiore. 3 vols. Londra, 1768.

Imprint "Londra" but printed Paris.

1768

SANNAZARO, Jacopo. Arcadia; nuovamente corretta, ed ornata di annotazioni da G. Serafini. Cui si è aggiunta la vita dell' autore, ed un vocabulario delle voci più oscure colla loro spiegazione inglese e francese. Londra, 1768.

1769

ALGAROTTI, Francesco.

Tr. ? Letters from Count Algarotti to Lord Hervey and the Marquis Scipione Maffei, concerning the state of the trade, marine, revenues and forces of the Russian Empire ... To which is added, a dissertation on the reigns of the seven kings of Rome, and a dissertation on the empire of the Incas. London, 1769.

Also Glasgow, 1770.

1769

BECCARIA, Cesare Bonesana. [Elementi di economia pubblica.]

Tr. ? A discourse on public oeconomy and commerce ... Translated from the Italian. London, 1769.

1769

CHIARI, Pietro. [Le serve rivali.]

Tr. ? Le serve rivali, the rival servant-maids; a comic opera as perform'd at the King's Theatre ... The poetry of the first act by Signor Chiari, and the recitative of the second and third by G.G. Bottarelli. London, 1769.

Italian and English.

1769

SPALLANZANI, Lazzaro. [Prodromo di un opera da imprimersi sopra le riproduzioni animali.]

Tr. MATY, Matthew. An essay on animal reproductions, by abbe Spallanzani ... Translated from the Italian. London, 1769.

1769

[GOLDONI, Carlo.] Lo speziale, the apothecary; a comic opera, as perform'd at the King's-Theatre in the Hay-Market ... London, 1769.

Italian and English.

1770

CALSABIGI, Ranieri de'. [Orfeo ed Euridice.]

Tr. BOTTARELLI, F. Orpheus and Eurydice; an opera ... London, 1770.

The Italian text adapted by G.G. Bottarelli, accompanied by an English translation by F. Bottarelli.

Also London, 1770, 1773, 1792.

1770

[CHIARI, Pietro.] [La costanza di Rosinella.]

Tr. ? La costanza di Rosinella, the constancy of Rosinella; a comic-opera, as perform'd at the King's-Theatre in the Hay-Market. London, 1770.

Italian and English.

1770

DOLCE, Lodovico. [L'Aretino; dialogo della pittura.]

Tr. BROWN, William. Aretin; a dialogue on painting. From the Italian of Lodovico Dolce. London, 1770.

Also Glasgow, 1770.

1770

MASTINI, Antonio.

Tr. ? A short account of the waters of Recoaro, near Valdagno, in the Venetian State, in a letter from Antonio Mastini, M.D. to Sir C. Bunbury, Bart. Translated from the Italian. London, 1770.

1770

TASSO, Torquato. [Aminta.]

Tr. STOCKDALE, Percival. The Amyntas of Tasso. Translated from the original Italian by Percival Stockdale. London, 1770.

Reviewed in the Monthly Review for June 1770, 425-27.

1771

BADINI, Carlo Francesco. Le pazzie d'Orlando; a new comic opera, as performed at the King's-Theatre in the Hay-Market. Written by Mr Badini. London, 1771.

Based on the Orlando Furioso. Italian and English on opposite pages. For note on Badini see following entry.

1771

[BADINI, Carlo Francesco.] Il vero carattere di Giuseppe Baretti; pubblicato per amor della verità calunniata per disinganno degl' inglesi e in difesa degl' italiani. [London, 1771?]

BMC and NUC give putative publication dates of 1770 and 1771 respectively and assign place of publication as London; the imprint reads "Venezia, per ordine dell' Eccellentissimo senato". The author was an abbate from Piedmont and a librettist of indifferent literary ability who was in London 1753-95. In addition to this attack on Baretti, he lampooned Martinelli (see 1768 BADINI) and quarrelled with Da Ponte (see 1793 BADINI and 1795 BADINI). See E.H. Bigg-Wither, "An Eighteenth Century Lamponer, Carlo Francesco Badini", Italian Studies, 2 (1939), 153-70.

1771

CELLINI, Benvenuto. [Vita da lui medesimo scritta.]

Tr. NUGENT, Thomas. The life of Benvenuto Cellini, a Florentine artist ... Written by himself in the Tuscan language, and translated from the original by Thomas Nugent ...

2 vols. London, 1771.

1771

CHIARI, Pietro. [Rosara.]

Tr. ? Rosara, or, the adventures of an actress: a story from real life. Translated from the Italian of Pietro Chiari. 3 vols. London, 1771.

1771

CHIARI, Pietro. [?]

Tr. ? The generous lover; or, the adventures of the marchioness de Brianville ... Translated from the original Italian of the abbé Pietro Chiari ... London, 1771.

1771

COSÌ va il mondo, ec.; ovvero, istoriellie veridiche di diletto ed amenità. Londra [?], 1771.

Preface signed N***. (BMC entry).

1771

DENINA, Carlo. [Discorso sopra le vicende della letteratura.]

Tr. MURDOCH, John. An essay on the revolutions of literature. Translated from the Italian of Sig. Carlo Denina ... by John Murdoch ... London [1771].

For 1st British ed. in the original Italian see 1763
DENINA.

1771

GOLDONI, Carlo. [La cameriera spiritosa.]

Tr. STORACE, S. The coquet; a musical entertainment ... translated ... by S. Storace. London, 1771.

1771

[GOLDONI, Carlo.] Gli uccellatori; a new comic opera, as performed at the King's Theatre ... London [1771].

Italian and English. Altered from Goldoni.

1771

TARTINI, Giuseppe.

Tr. BURNEY, Charles. A letter from the late Signor Tartini to Signora Maddalena Lombardini ... Published as an important lesson to performers on the violin. Translated by Dr. Burney. London, 1771.

Italian and English on opposite pages, and an added titlepage: Lettera del defunto Signor Giuseppe Tartini ...

Also London, 1779.

1772

[BECCARIA, Cesare Bonesana.] [Dei delitti e delle pene, pt.]
Tr. ? Imprisonment for debt considered with respect to the bad policy, inhumanity and evil tendency of that practice. Translated from the Italian. London, 1772.

From Monthly Review for February 1772.

1772

BONARELLI DELLA ROVERE, Guidubaldo. Filli di Sciro; favola pastorale del C. Guidubaldo de' Bonarelli. Con le figure di Sebastiano le Clerc. Primieramente stampato in Ferrara, 1607. Glasgwa, 1772.

1772

BOTTARELLI, Giovan Gualberto. [L'assemblea.]

Tr. CARARA. ? The assembly; a comic opera ... Most of the poetry is new, and the rest altered, by Giovan Gualberto Bottarelli ... The translation is by Mr. Carara. London, 1772.

1772

BOTTARELLI, Giovan Gualberto [continued].

Italian and English. Based by Bottarelli on Goldoni's *La conversazione*. Two other libretti by Bottarelli were published in 1772, *Artaserse* and *Demetrio*, both altered from Metastasio. The translations were again by "Mr. Carara", who is described as "Professor of the Italian Language".

1772

PETRARCA, Francesco. [Le rime, pt.]

Tr. JONES, Sir William. In [JONES, Sir William.] Poems, consisting chiefly of translations from the Asiatick languages ... Oxford, 1772.

Includes a translation of the canzone "Chiare, fresche, e dolci acque ..." and a poem entitled "Laura: an elegy from Petrarch", which comprises translations of sonnets or parts of sonnets from those in morte di Madonna Laura.

1772

LAZZARELLI, Giovanni Francesco. *La Cicceide legittima* ...

Edizione quinta ... accresciuta con diverse notizie appartenenti all' opera e all' autore. Londra, 1772.

"Londra" but BMC suggests Venice as place of printing. The work was first published c.1690 with the false imprint "Cosmopoli".

1772

MACCHIAVELLI, Niccolò. *Tutte le opere* ... Con una prefazione di Giuseppe Baretti. 3 vols. Londra, 1772.

1772

[SERIMAN, Zaccaria.] *Delli viaggi di Enrico Wanton alle terre australi*. Nuova edizione. 4 vols. Londra, 1772.

Apparently the only British ed. of these imaginary travels which though purportedly "tradotti da un manoscritto inglese" were originally written in Italian and published at Venice, 1749. The "Londra" imprint of this 1772 ed. may however be false; see D. Maxwell White, Zaccaria Seriman, 1709-1784 (Manchester, 1961), p. 146, note.

1773

ACCADEMIA ERCOLANESE DI ARCHEOLOGIA. [Le antichità di Ercolano esposte.]

Tr. MARTYN, Thomas and LETTICE, John. The antiquities of Herculaneum. Translated from the Italian, by Thomas Martyn and John Lettice, Bachelors of Divinity, and Fellows of Sidney Sussex College, Cambridge. Vol. 1.

Edited by O.A. Bayardi. No more published in English after vol. 1.

1773

ARIOSTO, Ludovico. Orlando furioso, di Lodovico Ariosto ...
4 vols. Birmingham, 1773.

With G.A. Barotti's Vita, and engravings by Bartolozzi and others.

1773

BOTTARELLI, Giovan Gualberto. [Tamerlano.]

Tr. BOTTARELLI, F. Tamerlano; an opera, as performed at the King's Theatre in the Hay-Market. The music by Antonio Sacchini, the poetry by Giovan Gualberto Bottarelli, the translation by Bottarelli jun. London, 1773.

Without the music. Italian and English.

1773

DENINA, Carlo. [Delle rivoluzioni d' Italia, pt.]

Tr. LANGHORNE, John. A dissertation, historical and political, on the ancient republics of Italy, from the Italian of Carlo Denina. With original notes and observations, by John Langhorne. London, 1773.

"An extract from his 'Delle rivoluzioni d' Italia, libri ventiquattro'". (BMC).

1773

FOLENGO, Teofilo. Orlandino di Limerno Pitocco [pseud.],
novamente stampato ... corretto ed arricchito di annotazioni.
Londra, 1773.

Imprint "Londra" but printed at Paris. Dedication signed
"Clariso Melisseo".

1773

GAY, John. [Fables.]

Tr. GIORGETTI, Gian Francesco. Fables by Mr. John Gay, with an Italian translation by Gian Francesco Giorgetti. London, 1773.

From Monthly Review for March 1774. "... Forty-two of the fables are here given with the original on the opposite page; and we know not a more useful book for the Italian Scholar".

1774

DELLA CASA, Giovanni. [Il Galateo.]

Tr. [GRAVES, Richard.] Galateo; or, a treatise on politeness and delicacy of manners, addressed to a young nobleman.

From the Italian of Monsig. Giovanni della Casa ... London, 1774.

1774

TASSO, Torquato. Aminta; favola boscareccia di Torquato Tasso. Edizione novissima, riveduta, e corretta. Londra, 1774.

NUC has imprint "Londra [Napoli?]".

1774

TASSO, Torquato. [La Gerusalemme liberata.]

Tr. ? Godfrey of Bulloign; or, the Gierusalemme Liberata of Torquato Tasso, abridged and altered. Inscribed to Lady M***. London, 1774.

From entry in Monthly Review for February 1775, which describes the work as a "petty performance".

1775

GOLDONI, Carlo. [La donna di spirito.]

Tr. ? La donna di spirito. A new comic opera as performed at the King's Theatre in the Hay-Market ... London, 1775.

Italian and English.

1775

GRAY, Thomas. [An elegy written in a country churchyard.]
Tr. CROCCHI, Pietro; GENNARI, Giuseppe.

Italian translations of Gray's Elegy, one by the Abbate Crotchi of Siena and the other by Giuseppe Gennari, in Poems by Mr Gray. Dublin, 1775.

Gennari's translation had earlier appeared in Giovanni Costa, Elegia inglese del signor Tommaso Gray ... trasportata in versi latini, e volgari. Padova, 1772.

1775

VITELLINI, Domenico Aurelio. Orazione e varii poetici componimenti in pregio della poesia ... Most humbly dedicated to the incomparable merit of the most illustrious Lady Miss James. By Domenico Aurelio Vitellini, Professor of the Italian Language. London, 1775.

"An inflated oration, with some indifferent poetry, addressed by an Italian teacher to an English young lady; who, it is to be hoped, will entertain a proper idea of the adulation of professors of this kind". - Monthly Review for October 1775.

1776

BECCARIA, Giovanni Battista. [Dell'elettricismo artificiale and Della elettricità terrestre atmosferica a cielo sereno.]
Tr. ? A treatise upon artificial electricity ... To which is added An essay on the mild and slow electricity ... Translated from the original Italian of Father Giambatista Beccaria ... London, 1776.

1776

BECCARIA, Giovanni Battista.
Tr. WILSON, Benjamin. A letter from F. Beccaria to Mr. Wilson, concerning the light exhibited in the dark by the Bologna phosphorus, made according to Mr. Canton's method ... [London, 1776?]

Text in English and Italian.

1776

GOLDONI, Carlo. [Germondo.]

Tr. BOTTARELLI, F. Germondo; a new serious opera, as performed in the King's Theatre in the Hay-Market. The poetry by Signor Goldoni. The music entirely new by the celebrated Signor Trajetta. The translation by F. Bottarelli ... London, 1776.

Without the music. Italian and English.

1776

GRAY, Thomas. [An elegy written in a country churchyard.]

Tr. TORELLI, Giuseppe. Elegia di Tommaso Gray, poeta inglese, per esso scritta in un cimitero campestre, tradotta in versi italiani. London [1776?].

"An apparent London reprint of the Verona, 1776, edition". (BMC).

For a reprint of this translation edited by Agostino Isola see 1782 GRAY, Tr. TORRELLI; and for full documentation of Torelli's translation of Gray's Elegy see C.S. Northrup, A Bibliography of Thomas Gray (London, 1917).

1776

PICCOLOMINI-PETRA, Augusta Caterina, duchessa di Vastogirardi.

Avvisi di madama Piccolomini Petra, duchessa del Vastogirardi, a suo figliuolo ... Con alcune brevi annotazioni in inglese ... da Francesco Sastres. Londra, 1776.

For translation see 1777 PICCOLOMINI-PETRA.

1777

GOLDONI, Carlo. Commedie scelte di Carlo Goldoni, avvocato veneto. 3 vols. Londra, 1777.

Also Londra, 1785, 1795.

1777

GOLDONI, Carlo. [Vittorina.]

Tr. BOTTARELLI, F. Vittorina; a new comic opera, as performed at the King's Theatre ... The translation by F. Bottarelli. London, 1777.

Italian and English.

1777

MACCHIARELLI, Niccolò. Opere inedite in prosa e in verso.
Ricavate da i codici a penna delle biblioteche Laurenziana,
Magliabechiana, Stroziana ed altre celebri di Firenze ...
3 vols. (in 1). Londra, 1777.

1777

PETRARCA, Francesco.

Tr. [NOTT, John?] Sonnets and odes, translated from the
Italian of Petrarch. With the original text, and some
account of his life ... London, 1777.

30 sonnets and 3 canzoni. Both DNB and Halkett and Laing
attribute translation to John Nott, but this is questioned
by Roderick Marshall (Italy in English Literature,
p. 131).

1777

[PICCOLOMINI-PETRA, Augusta Caterina, duchessa di Vastogirardi.]

[Avvertimenti ad Ugone, suo figlio.]

Tr. ? Instructions of a Duchess to her son. Translated into
English from the original Italian, by a young lady. To which
are added some notes. Bristol, 1777.

Edited by Francesco Sastres.

1778

DANTE ALIGHIERI. La Divina commedia. 2 vols. Londra, 1778.

1st British ed.; the imprint is "Londra, si vende in
Livorno presso G.T. Masi". Prefaced by "Prima (- seconda)
lettera sopra Dante, del Sig. Dottore Vincenzio Martinelli,
al Sig. Conte d'Orford". The letters were originally
published in 1758.

1778

FORTIS, Alberto. [Viaggio in Dalmazia and Saggio d'osservazioni
sopra l'isola di Cherso ed Osero.]

Tr. ? Travels into Dalmatia; containing general
observations ... in a series of letters from Abbé Alberto
Fortis ... To which are added by the same author, Observations
on the island of Cherso and Osero. Translated from the
Italian under the author's inspection ... London, 1778.

1778

[GOLDONI, Carlo.] [L'amore artigiano.]

Tr. ? l'amore artigiano; a new comic opera, as performed at the King's Theatre ... London, 1778.

Italian and English.

1778

GUARINI, Giovanni Battista. Il pastor fido; tragicomedia. Londra, 1778.

1778

ISOLA, Agostino, ed. Pieces selected from the Italian poets, by Agostino Isola ... and translated into English verse by some gentlemen of the University. Cambridge, 1778.

Italian and English on opposite pages.

Also 1784 (of which BM copy contains a few MS notes).

1778

[TASSI, Nicolo.] [L'amore soldato.]

Tr. ? L'amore soldato; a new comic opera, as performed at the King's Theatre ... London, 1778.

Italian and English.

Also London, 1778 (another ed., "with additions by Signor A. Andrei").

1778

TASSO, Torquato. l'Aminta.

The complete text included in Francesco Sastres's An introduction to the Italian language; containing a collection of miscellaneous pieces in prose and verse, selected from the best Italian writers, with notes. London, 1778.

1779

BARETTI, Giuseppe. Scelta di lettere familiari fatta per uso degli studiosi di lingua italiana. Da Giuseppe Baretti, Segretario per la corrispondenza straniera della Reale Accademia Britannica. 2 vols. London, 1779.

All letters except the first were composed by Baretti himself.

1779

RUCELLAI, Giovanni. Rosmunda; tragedia di messer Giovanni Rucellai ... Ristampa con notizie letterarie ed annotazioni di Giovanni Povoleri Vicentino ... Londra, 1779.

1779

TASSONI, Alessandro. La secchia rapita; poema eroicomico. Londra, 1779.

Imprint "Londra", printed Livorno.

1779

TRISSINO, Giovanni Giorgio. L'Italia liberata dai Goti; poema eroico. Colla vita di Trissino. 3 vols. Londra, 1779.

1st British ed.; imprint "Londra", printed Livorno.

1780

ALAMANNI, Luigi. La coltivazione; poema di Luigi Alamanni. Londra, 1780.

Imprint "Londra", printed Livorno. Alamanni's Epigrammi toscani and other short poems are included at the end.

1780

FORTEGUERRI, Niccolò. Ricciardetto; poema di Niccolò Forteguerri. 3 vols. Londra, 1780.

Imprint "Londra, si vende in Livorno presso G.T. Masi e compagnia".

1780

LE BÈGUE DE PRESLE, Achille Guillaume. [Relation ou notice des derniers jours de mons. Jean Jacques Rousseau ...].

Tr. ? Relazioni degli ultimi giorni di Gio. Giacomo Rousseau e circostanze della sua morte. Coll'aggiunta di alcuni aneddoti per servire di seguito alla sua vita. Londra, 1780.

The original French ed. was published in London in 1778.

1780

PARINI, Giuseppe. [Il giorno, pt.]

Tr. [CRAVEN, Elizabeth, Baroness Craven, afterwards Margravine of Ansbach.] A fashionable day ... London, 1780.

A free prose translation of Il mattino and Il mezzogiorno. The dedication is signed "Marmote" - i.e., Elizabeth Craven.

1780

SHERLOCK, Martin. Consiglio ad un giovane poeta ... Edizione quarta. Londra, 1780.

First published Napoli, 1779. A partial French translation was published Paris, 1780, from which an English translation entitled A fragment on Shakspeare was made and published London, 1786.

1780

TASSO, Torquato. Aminta; favola boscareccia di Torquato Tasso. Londra, 1780.

Imprint "Londra", printed Livorno. With the "Canzoni amorose di Torquato Tasso".

1780

TASSO, Torquato. Le sette giornate del mondo creato. Londra, 1780.

Imprint "Londra", printed Livorno.

1781

ARIOSTO, Ludovico. l'Orlando furioso di Lodovico Ariosto.
4 vols. Londra, 1781.

Imprint "Londra", printed Livorno. With Barotti's
Vita.

1781

[BOIARDO, Matteo Maria.] Orlando innamorato di Messer Francesco
Berni. 4 vols. Londra, 1781.

Imprint "Londra", printed Livorno.

1781

FILICAIA, Vincenzo da. Poesie di Vincenzo da Filicaia ...
2 vols. Londra, 1781.

Imprint "Londra", printed Livorno.

1781

REDI, Francesco. Raccolta delle poesie. Londra, 1781.

Imprint "Londra", printed Livorno.

1781

SANNAZARO, Jacopo. l'Arcadia. Londra, 1781.

1782

ALGAROTTI, Francesco.

Tr. ? Letters military and political. From the Italian of
Count Algarotti ... London, 1782.

"The translator ... abounds in foreign idioms". - Monthly
Review, 68 (January - June 1783), p.23.

1782

[AMICI, Carlo.] Lettere di Gustavo, colle risposte d'Emilia, sua amante. Londra, 1782.

Dedication signed: Carlo Amici.

1782

DANTE ALIGHIERI. [Sonetto, "Guido, i' vorrei ..."; Inferno, I-III.]

Tr. HAYLEY, William. In his An Essay on Epic Poetry, in Five Epistles to the Reverend Mr Mason (London, 1782).
(In the notes to his Third Epistle).

1782

DANTE ALIGHIERI. [L'Inferno.]

Tr. [ROGERS, Charles.] The Inferno of Dante translated. London, 1782.

1782

GRAY, Thomas. [An elegy written in a country churchyard.]

Tr. GIANNINI, Giovanni. Elegy written in a country church-yard. By Gray; and translated into Italian verse by J. Giannini, L.L.D. [sic]. Second edition. London, 1782.

"Printed for, and sold by, the Translator."

Also London, 1786 (see C.S. Northup, A Bibliography of Thomas Gray, (London, 1917), p. 113).

1782

GRAY, Thomas. [An elegy written in a country churchyard.]

Tr. TORELLI, Giovanni. Elegia di Tommaso Gray, poeta inglese, per esso scritta in un cimitero campestre. Tradotta in versi italiani e ristampata da Agostino Isola, mastero [sic] di lingua italiana nell'Università di Cambridge ... Cambridge, 1782.

English and Italian on opposite pages.

See also 1776 GRAY, and note.

1782

GUARINI, Giovanni Battista. [Il pastor fido.]
Tr. [GROVE, William.] The faithful shepherd; a dramatic
pastoral, translated into English from the Pastor Fido of
the Cav. Guarini. Attempted in the manner of the original.
London, 1782.

2nd ed. London, 1783.

1782

METASTASIO, Pietro. Opere. 12 vols. Londra, 1782-83.

1782

PIGNOTTI, Lorenzo. Favole e novelle. Seconda edizione con
aggiunte, e correzioni. Londra, 1782.

Imprint "Londra, e si trova in Parigi, presso Gio. Claudio
Molini".

1782

TANSILLO, Luigi. Poesie di Luigi Tansillo. Londra, 1782.

1782

VOLTA, Alessandro. Del modo di render sensibilissima la più
debole elettricità sia naturale, sia artificiale. By Mr.
Alexander Volta, Professor of Experimental Philosophy in
Como, &c., &c., communicated by the Right Hon. George Earl
Cowper, F.R.S. Read March 14, 1782.

Tr. [CAVALLO, Tiberio.] On the method of rendering very
sensible the weakest natural or artificial electricity.

In Royal Society, Philosophical Transactions, vol. 72,
237-80; translation in Appendix, vii-xxxiii.

1783

ALGAROTTI, Francesco. [Il congresso di Citera.]
Tr. ? The modern art of love; or, the congress of Cythera.
Translated from the Italian of Count Algarotti ... London,
1783.

1783

ARIOSTO, Ludovico. [Orlando furioso.]

Tr. HOOLE, John. Orlando furioso. Translated from the Italian of Lodovico Ariosto, with notes, by John Hoole ... 5 vols. London, 1783.

Also London, 1785, 1799. For Hoole's condensed translation, see 1791 ARIOSTO.

1783

[BRUNDISH, John Jelliand.] [An elegy on a family-tomb.]

Tr. ? An elegy on a family-tomb. Translated into Italian verse, by a friend of the author ... Cambridge, 1783.

English and Italian on opposite pages. An imitation of Gray's Elegy.

1784

BOIARDO, Matteo Maria. Orlando innamorato. Riformato da M. Lodovico Domenichi. 3 vols. Dublino, 1784.

1784

CALSABIGI, Ranieri de'. [Orfeo e Eurudice.]

Tr. [TENDUCCI, Giusto Ferdinando.] Orpheus and Eurydice; an English musical drama. Dublin, 1784.

1784

PETRARCA, Francesco. Le rime di Francesco Petrarca. 2 vols. Londra, 1784.

1st British ed. "Contents as in the Comino edition of 1732, except in the prefatory matter, which omits the Beccadelli biography, the preface of 1722, the Testament and Donation. According to Marsand the edition was printed in Livorno". (NUC).

1784

PETRARCA, Francesco. [Le rime, pt.]

Tr. TYTLER, Alexander Fraser, Baron Woodhouselee. In A.F.T.'s An essay on the life and character of Petrarch; to which are added seven of his sonnets, translated from the Italian. London, 1784.

1784

SPALLANZANI, Lazzaro. [Opuscoli di fisica animale e vegetabile.]
Tr. [BEDDOES, Thomas.] Dissertations relative to the natural history of animals and vegetables. Translated from the Italian of the Abbé Spallanzani ... 2 vols. London, 1784.

Also London, 1789.

For another translation of this work see 1799 SPALLANZANI

1785

ARIOSTO, Lodovico. [Orlando furioso, pt.]
Tr. BOYD, Henry.

See below 1785 DANTE ALIGHIERI

1785

DANTE ALIGHIERI. [Inferno.]
Tr. BOYD, Henry. A translation of the Inferno of Dante Alighieri in English verse; with historical notes, and the life of Dante. To which is added, A specimen of a new translation of the Orlando Furioso of Ariosto. By Henry Boyd. 2 vols. London, 1785.

1786

FORTIS, Alberto. [Dei cataclismi sofferti dal nostro pianeta ...]
Tr. ? A poetical sketch of the revolutions that have happened in the natural history of our planet; intended as a specimen of a philosophical and theological poem. London, 1786.

Also Bath, 1786.

1786

POGGIALI, Gaetano Domenico, ed. Teatro italiano antico. 8 vols. Londra, 1786-89.

Imprint "Londra", printed Livorno.

1786

POGGIALI, Gaetano Domenico, ed. [Raccolta di poeti satirici italiani.] 7 vols. Londra, 1786-88.

Imprint "Londra", printed Livorno. "Each volume has a separate titlepage. There is no general titlepage for the collection. The title 'Raccolta' etc. is taken from the dedication to vol. 1." (BMC)

1786

RACCOLTA di poesie toscane. La Culeide del sig. abate Pasquini; e di diversi autori, il canto sopra le correggie; le lodi sopra il cacatojo; la girandola dei cervelli; lettere diverse, e poesie del sig. Girolamo Gigli. 4 pts. Londra, 1786.

Imprint "In Londra [i.e. Sienna?] 1786". (NUC).

1786

[SERGARDI, Lodovico.] Satire di Quinto Settano [i.e., Lodovico Sergardi], con aggiunte e annotazioni. Londra, 1786.

Imprint "Londra, si vende in Livorno ..."

1786

TASSO, Torquato. The Gerusalemme liberata; with explanatory notes on the syntax in obscure passages, and references to the author's imitations of the ancient classics. To which is prefixed a compendious analysis of Italian metre. By Agostino Isola ... 2 vols. Cambridge, 1786.

Subscription list.

1787

BARETTI, Giuseppe. Quattro epistole in versi martelliani. [London, 1787.]

1787

CASTI, Giovanni Battista. [Il re Teodoro in Venezia; drama eroicomico.]
Tr. ? Il re Teodoro in Venezia; a new comic opera, in two acts. As performed in the King's Theatre in the Haymarket ... under the direction of Mr. Mazzinghi. London, 1787.

Italian and English text.

1787

CLAVIJERO, Francisco Javier. [Storia antica del Messico, cavata da' migliori storici spagnuoli ...]
Tr. CULLEN, Charles. The history of Mexico ... By Abbé D. Francesco Saverio Clavigero. Translated from the original Italian by Charles Cullen ... 2 vols. London, 1787.

Original was published Cesena, 1780-81.

1787

FEDERICI, Cesare. [Viaggio di M. Cesare de i Fedrici nell'India orientale, et oltra l'India ...]
Tr. CHAMBERS, William. Voyages and travels into the East-Indies and beyond the Indies. In A short account of the Marratta State ... Translated by William Chambers. To which is added, The voyages and travels of Caesar Frederick ... London, 1787.

Federici's Viaggio originally published Venice, 1637.

1787

MEDINI, Tommaso, conte. La libertà inglese consolata; ode ... London, 1787.

1787

METASTASIO, Pietro. Scelta delle opere dell'abate Pietro Metastasio ... con un ragguaglio succinto della sua vita, da Francesco Sastres. 2 vols. Londra, 1787.

1788

BERQUIN, Arnaud. [L'ami des enfans.]

Tr. BUCCARELLI, G.B.; SASTRES, Francesco. L'amico de' fanciulli, o sia il morale istruttore della gioventù ... Tom. 1-4. Londra, 1788-89.

Tom. 1-2 "accresciuto dal francese da G.B. Buccarelli"; tom. 3-4 "tradotto ed ampliato dal francese da F. Sastres". The work was to have been completed in 8 vols., but was halted by a dispute between the editor (George Ernst) and Sastres regarding payment (see 1789 MAMALUCCO)

1788

CURIONI, Antonio. Istoria dei poeti italiani, ad uso de' principianti nella lingua italiana ... Londra, 1788.

Imprint "L'Autore, Londra."

1788

GOETHE, J.W. von. [Die Leiden des jungen Werthers.]

Tr. LUDGER, Corrado. Gli affanni del giovane Verter ... Tradotti ... da Corrado Ludger. 2 pts. Londra, 1788.

1788

[HICKEY, Thomas.] Storia della pittura e la scultura de i tempi più antichi. The history of painting and sculpture, from the earliest accounts. Vol. 1. Calcutta, 1788.

No more published. Printed by Joseph Cooper in Calcutta and distributed by Cadell of London. Italian and English on opposite pages. "From the dedication of this work to Earl Cornwallis we learn that the author is a Mr Thomas Hickey ... a portrait painter ... The author acknowledges himself indebted to Adriani ... Mr Hickey has done little more than copy Adriani ... We presume the author himself translated his work into English; yet the translation bears evident marks ... of a foreign hand ..." - Monthly Review, 7 (1792), Appendix, 511-12.

1788

SARPI, Paolo, supposed author. Opinione di fra Paolo Sarpi
toccante il governo della repubblica veneziana ...
Londra, 1788.

Falsely attributed to Paolo Sarpi. For a translation
of this work see 1707 SARPI.

1788

SOCRATE di V* A* [i.e., Vittorio Alfieri]. Tragedia una.

Imprint "Londra, per G. Hawkins, 1788". "A parody of
Alfieri's work. By G. Viani, G. Sauli, and G. Mollo.
With the cooperation of G. Sanseverino?" (BMC)

Also 1796, with imprint "Londra; trovati in Firenze
presso Luigi Carlieri". BMC notes that this "Londra"
imprint is false.

1789

ALBERGATI CAPACELLI, Francesco. Scelta di commedie e novelle
moralì del marchese Albergati Capacelli ... Dedicata, con
permessione, a sua maestà la regina della Gran Bretagna,
dall'editore Antonio Ravelli. 2 vols. Londra [c. 1789].

1789

ARIOSTO, Lodovico. Orlando furioso. With an explanation of
equivocal words, and poetic figures, and an elucidation of
all the passages concerning history or fable. By Agostino
Isola, teacher of the Italian language in the University
of Cambridge. 4 vols. Cambridge, 1789.

Also Cambridge, 1797.

1789

BAFFO, Giorgio. Le poesie di Giorgio Baffo ... Nuova edizione
... Londra, 1789.

1789

BOCCACCIO, Giovanni. Decamerone. 4 vols. Londra [Livorno], 1789-90.

With Villani's Vita, and edited by G.D. Poggiali.

1789

CURIONI, Antonio. Il genio della lingua italiana ... Londra, 1789.

1789

MAMALUCCO (Il) nel frullone, per istruzione, e divertimento degli amatori della lingua italiana. All'Eccellentissimo signor Pecorone, splendido, e generoso protettore delle scienze, e belle lettere nel Regno della Gran Bretagna. In Ossegna, capitale di Lagorana. [London] 1789.

"This pamphlet, which contains 124 octavo pages, and costs 4s.6d. is taken up in relating a dispute concerning an Italian translation of the "Ami des Enfants". Why are the public to be teased with this unimportant and tedious history?" - Monthly Review for November 1790. (See 1788 BERQUIN).

1789

MARINI, Giovanni Battista. l'Adone; poema del cavalier Marino. Con gl'argomenti [by F. Sanvitale], le allegorie [by L. Scoto], e l'aggiunta di pezzi fuggitivi. 4 vols. Londra, 1789.

Edited by G.D. Poggiali. Imprint "Londra", printed Livorno.

1789

PAPACINO D'ANTONI, Alessandro Vittorio. [Esame della polvere; Dell'uso delle armi da fuoco; Il maneggiamento delle macchine d'artiglieria.]
Tr. THOMSON, Henry T. A treatise on gun-powder; a treatise on fire-arms; and a treatise on the service of artillery in time of war. Translated from the Italian of Alessandro Vittorio Papacino D'Antoni, Major-General in the Sardinian Army, and Chief Director of the Royal Military Academies of Artillery and Fortification at Turin. By Captain Thomson, of the Royal Regiment of Artillery. London, 1789.

Reviewed in Monthly Review for March 1791, 307-10.

1789

[ROSCOE, William?] Ode to the people of France. Imitated from a canzone of Petrarch, with the Italian original. Liverpool, 1789.

An imitation supposedly by Roscoe of the canzone formerly attributed to Petrarch and beginning "Quel ch'ha nostra natura in se più degno." See George Chandler, William Roscoe of Liverpool (London, 1953), p. 70, and Roderick Marshall, Italy in English Literature (New York, 1934), p. 222.

1789

PIETRO LEOPOLDO, granduca di Toscana. [Riforma della legislazione criminale toscana del dì 30 novembre 1786.]

Tr. HOWARD, J. Edict of the Grand Duke of Tuscany, for the reform of criminal laws in his dominion. Translated, with the original. Privately printed. Warrington, 1789.

Reviewed in Monthly Review for August 1789, 120-126; some translation errors are noted.

1789

SASTRES, Francesco, ed. Il Mercurio italico; o sia, ragguaglio generale intorno alla letteratura, belle arti, utili scoperte, ec. di tutta l'Italia. The Italian Mercury; or, a general account concerning the literature, fine arts, useful discoveries, &c. of all Italy. 2 vols. Londra, 1789-90.

1790

AGENO, Francesco Maria. Prose e rime del signor Francesco d'Agno ... raccolte e pubblicate da Girolamo Tonioli. Londra, 1790.

1790

BORGHESE, Antonio D.R.

Tr. GUNN, John. A new and general system of music; or, the art of music, deduced from new and the most simple principles ... By A.D.R. Borghese. Translated from the original Italian, by John Gunn ... London, 1790.

1790

METASTASIO, Pietro.

Tr. [HOMER, Philip Bracebridge.] Poems translated from the Italian of Metastasio. Coventry, 1790.

1790

NOVELLE otto, stampate a spese dei signori G., conte di Clanbrassil, T. Stanley, e Wogan Browne ... Londra, 1790.

"Without pagination; only twenty-five copies printed." (BMC).

1790

[PINDEMONTI, Ippolito.] Abaritite; storia verissima. Londra, 1790.

"The imprint is false. Printed in Nice." (BMC).

1790

POLIDORI, Gaetano. Isabella; tragedia di Gaetano Fedele Polidori. Londra, 1790.

Also London, 1792. (And see 1798 POLIDORI ... Due tragedie).

1791

ARIOSTO, Lodovico. [Orlando furioso, pt.]

Tr. HOOLE, John. The Orlando of Ariosto, reduced to twenty four books, the narrative connected, and the stories disposed in a regular series. By John Hoole, translator of the original work in forty-six books. 2 vols. London, 1791.

For Hoole's full translation see 1783 ARIOSTO.

1791

BANDELLO, Matteo. La prima (- quarta) parte de le novelle ...
9 vols. Londra [Livorno], 1791-93.

Dedication "Al signor Giorgio Mathew cultissimo
cavaliere inglese", signed G.P. [i.e. G.D. Poggiali].

1791

[BARBERI, ---.] [Compendio della vita e delle gesta di Giuseppe
Balsamo ...]

Tr. ? The life of Joseph Balsamo, commonly called Count
Cagliostro; containing the singular and uncommon adventures
of that extraordinary personage, from his birth till his
imprisonment ... To which are added, the particulars of his
trial before the Inquisition, the history of his confessions
concerning common and Egyptian Masonry, and a variety of other
interesting particulars ... Translated from the original
proceedings published at Rome by order of the Apostolic
Chamber ... London, 1791.

Also Dublin, 1792. Reviewed in Monthly Review for January
1792, 96-97.

1791

BOCCACCIO, Giovanni. Scelta di novelle di Giovanni Boccaccio,
fatta dal dottore Giuseppe Giannini. Londra, 1791.

1791

FILANGIERI, Gaetano. [La scienza della legislazione, pt.]
Tr. KENDALL, William. An analysis of the science of
legislation. Translated from the Italian by William Kendall.
London [1791].

For continuation see 1792 FILANGIERI.

1791

LORENZO dei Medici. Poesie del magnifico Lorenzo de' Medici,
tratte da testi a penna della Libreria Mediceo-Laurenziana,
e finora inedite. Liverpool, 1791.

Edited by William Roscoe.

1791

MARITI, Giovanni. [Viaggi per l'isola di Cipro e per la Soria e Palestina, fatti ... dal anno 1760 al 1768.]
Tr. ? Travels through Cyprus, Syria, and Palestine, with a general history of the Levant. Translated from the Italian ... 2 vols. London, 1791-92.

Also Dublin, 1792-93.

1791

ROSA, Salvatore. Satire di Salvator Rosa. Ristampate a spese di G. Balcetti. Londra, 1791.

1792

FILANGIERI, Gaetano. [La scienza della legislazione, pt.]
Tr. KENDALL, William. The science of legislation.
Translated from the Italian of the Chevalier Filangieri by William Kendall. London [1792.]

Preface dated 1792. Continues the translation published in 1791. Reviewed in Monthly Review for January 1793, 82-84.

1792

MARIOTTINI, Felice. Alla signora di Sillery-Brulart (per lo innanzi contessa di Genlis) lettera dell'abate Felice Mariottini. London, 1792.

Reviewed in Monthly Review for March 1793, 355-56.

1792

[RASTRELLI, Modesto.] Bianca Cappello; tragedia. Londra, 1792.

Imprint "Londra, a spese di G. Pagni, in Firenze".

1792

TASSO, Torquato. [Rinaldo.]
Tr. HOOLE, John. Rinaldo; a poem, in xii books. Translated from the Italian of Torquato Tasso, by John Hoole ... London, 1792.

1793

[BADINI, Carlo Francesco.] Il tributo della coglionatura dell'abate Vittorio Nemesini [i.e., C.F. Badini], Accademico della Crusca e canonico di San Pietro. Dedicato all'autore del 'Tributo del core', o sia al merito incredibile, non meno che impareggiabile, dell'abate Lorenzo Daponte. [London, 1793.]

For the work of which this is a parody see following entry, and for a note on Badini see 1771 BADINI.

1793

DA PONTE, Lorenzo. Il tributo del core; poesie di Lorenzo da Ponte, poeta per dieci anni dell'Imperatore Giuseppe II di F.M. Dedicate al signor duca di Choiseul e pubblicate in Londra dall'autore dopo la morte di Luigi XVI. Londra, 1793.

Da Ponte's first publication in England. For full documentation of this and later works, see Alfred Loewenberg, "Lorenzo da Ponte in London; a bibliographical account of his literary activity, 1793-1804", The Music Review, 4 (1943), 171-189.

1793

GIOVANNI, Fiorentino. Il Pecorone di ser Giovanni Fiorentino, nel quale si contengono cinquanta novelle antiche ... Londra [Livorno], 1793.

Dedication signed G.P. [i.e. Gaetano Domenico Poggiali].

1793

GRAZZINI, Antonio Francesco. La prima e la seconda cena; novelle di Antonfrancesco Grazzini, detto il Lasca; alle quali si aggiunge una novella che ci resta della terza cena ... 2 vols. Londra [Livorno], 1793.

Dedication signed G.P. [i.e., G.D. Poggiali].

Imprint "Londra", printed Livorno.

1793

PANZANI, Gregorio.

Tr. BERINGTON, Joseph. The memoirs of Gregorio Panzani, giving an account of his agency in England in the years 1634, 1635, 1636. Translated from the Italian original and now first published. To which are added an introduction and a supplement ... By the Revd. Joseph Berington. Birmingham, 1793.

1793

PETRARCA, Francesco. [Canzoniere, pt.]

Tr. PRESTON, William. In PRESTON, William. Poetical works. 2 vols. Dublin, 1793.

Some sonnets translated and imitated.

1793

SASTRES, Francesco. Saggi sulla Gran Bretagna. Vol. 1. Londra, 1793.

No more published.

1794

BALDELLI-BONI, Giovanni Battista. Elogio di Niccolò Machiavelli. Londra, 1794.

"The imprint [Londra] is probably false: printed in Leghorn?" (BMC).

1794

DANTE ALIGHIERI. [Inferno, V; XXXIII, pt.]

Tr. JENNINGS, Henry Constantine. A translation of the fifth canto of Dante's Inferno, and of the entire scene and narrative of Hugolino. Privately printed, 1794.

Blank verse.

Also contained in H.C. Jennings, Summary and free reflections ... [Taunton?] 1798.

1794

ERIZZO, Sebastiano. Le sei giornate di messer Sebastiano Erizzo. Londra, 1794.

Edited by G.D. Poggiali.

Imprint "Londra", printed Livorno.

1794

GREGORY, John. [A father's legacy to his daughters.]
Tr. SIVRAC, Jean. Legato d'un padre alle sue figlie.
Tradotto dal inglese di Giovanni Sivrac. Londra, 1794.

Containing the French translation also.
(Sivrac collaborated with Antonio Montucci in bringing out, in 1795, a new edition of Graglia's New pocket dictionary of the Italian and English languages).

1794

MILTON, John. [Paradise lost, pt.]
Tr. MARIOTTINI, Felice. Il Paradiso Perduto di Giovanni Milton. Tradotto, con varie annotazioni di commentatori inglesi, e del traduttore. Tom. 1. Londra, 1794.

English and Italian. "This volume contains the first book only with the prefatory matter". (BMC).

For Mariottini's complete translation see 1796 MILTON.

1794

MORI, Ascanio Pipino de'. Delle novelle di Ascanio de' Mori da Ceno. Londra [Livorno], 1794.

Dedicatory epistle, "All' ornatissimo signor Giacomo Anderson, gentiluomo inglese", signed Gaetano Poggiali.

1794

MUSSOLINI, Cesare. Dettami amichevoli, di un poco di tutto, per quelli che vogliono maritarsi bene, e viver lieti, con diversi paragraphi di varj authori, parte compilati e parte tradotti. Londra, 1794.

1794

MUSSOLINI, Cesare. [Dettami amichevoli ...]

Tr. ? Friendly advice, comprehending general heads of qualifications, requisite for those who wish to marry well and live happy . By Caesar Mussolini, Professor of the Italian language, in London. London, 1794.

Also 1795, as The school for marriage.

1794

[PALOMBA, Giuseppe.] [L'amore cocontrastato.]

Tr. ? L'amore cocontrastato, ossia La molinarella, as represented at the King's Theatre ... London, 1794.

Italian and English

1795

[BADINI, Carlo Francesco.] Breve notizia dell'opera buffa intitolata 'La scuola de' maritati' o sia Della corna, scritta dal celebre Lorenzo Daponte, il quale dopo di essere stato ebreo, cristiano, sacerdote, e poeta in Italia e in Germania, si trova secolare, maritato, e asino in Londra. Lisboa [or rather, London], 1795.

Da Ponte replied the same year with a pamphlet, *Piacevoli noterelle sopra il turpo libello intitolato Breve notizia ...* For a note on Badini see 1771 BADINI, and on Da Ponte, 1793 DA PONTE.

1795

DA PONTE, Lorenzo. [La bella Arsene.]

Tr. MAZZINGHI, Giovanni. La bella Arsene, an heroic opera ... as performed at the King's Theatre, in the Haymarket. Improved [from C.S. Favert] by Laurence Da Ponte, poet to the Theatre. The English translation by Mr. John Mazzinghi, teacher of the Italian language ... London, 1795.

Italian and English. Several of Da Ponte's libretti were translated by Mazzinghi. For a note on Da Ponte, see 1793 DA PONTE.

1795

DA PONTE, Lorenzo.

Tr. LAWRENCE, W.R. Six Italian canzonetts with English translations ... By Vincenzo Martini, composer of the Italian operas at the King's Theatre ... The Italian by Del [sic] Ponte, the English by W.R. Lawrence. [London, 1795.]

For a note on Da Ponte, see 1793 DA PONTE.

1795

GIRALDI CINTIO, Giovanni Battista. [De gli hecatommithi, III, 7.]

Tr. PARR, Wolstenholme. The story of the Moor of Venice. Translated from the Italian, with two essays on Shakespeare ... By Wolstenholme Parr. London, 1795.

1795

GRASSI, Serafino. I baci dell'avvocato Grassi da Asti. Londra, 1795.

1795

GUICCIARDINI, Lodovico. [Descrittione ... di tutti i Paesi Bassi, pt.]

Tr. ? Guicciardini's account of the ancient Flemish school of painting. Translated from his description of the Netherlands, published in Italian at Antwerp, 1567. With a preface by the author. With a preface, by the translator. London, 1795.

1795

PARABOSCO, Girolamo. I diporti di messer Girolamo Parabosco. Londra [Livorno], 1795.

Dedication signed Gaetano Poggiali.

1795

PASSATEMPO (Il) italico. November 1795 - April 1796.
2 vols. London, Molini.

Not recorded in BMC or NUC. Reviewed in Monthly Review for October 1797, 231-33. "Each of these volumes contains three numbers of a periodical work, which was intended to appear monthly, chiefly for the use of masters in teaching Italian, who found it difficult to furnish their female scholars with entire works of classical authors, that are quite unexceptionable with respect to delicacy. We have here ... extracts and specimens, in verse and prose, from the best writers in that beautiful language ..."

1795

PETRARCA, Francesco. [Canzoniere, pt.]
Tr. [LE MESURIER, Thomas.] Translations, chiefly from the Italian of Petrarch and Metastasio. By *** M.A., Fellow of New College. Oxford, 1795.

Includes 24 sonnets from Petrarch, in Italian and English.

1795

[POGGIALI, Gaetano Domenico, ed.] Novelle di alcuni autori fiorentini. Londra, 1795.

Dedicatory epistle, "All' ornatissimo signor Giovanni Newton, gentiluomo inglese", signed G.P. [i.e., G.D. Poggiali].

1795

SACCHETTI, Franco. Delle novelle di Franco Sacchetti tomo primo (- terzo). 3 vols. Londra [Livorno], 1795.

Dedication signed Gaetano Poggiali.

1795

SOAVE, Giovanni Francesco. Novelle morali. Nuova edizione, diligentemente corretta, e in maniera particolare adattata per facilitare a' forestieri la giusta pronunzia della lingua italiana, da Enrico Mario Tourner. Edinburgo, 1795.

1795

WALPOLE, Horace. [The castle of Otranto.]

Tr. SIVRAC, Giovanni. Il castello di Otranto: storia gotica.
Londra, 1795.

1796

BARBARO, Daniello. Relazione fatta dell'illustrissimo Daniel
Barbaro nel serenissimo Senato dopo la sua legazione d'
Inghilterra ove fu ambasciatore per la serenissima Repubblica,
in tempo del re Odoardo VI nel MDLI. Londra [1796].

1796

[BOOK OF COMMON PRAYER, C. of E.]

Tr. MONTUCCI, Antonio; VALETTI, L. La Liturgia, ovvero
formola delle preghiere pubbliche secondo l'uso della
Chiesa anglicana, col Salterio di Davide. Nuovamente
tradotta dall'inglese nel toscano idioma da A. Montucci e
L. Valetti, professori di lingua italiana. Londra, 1796.

1796

[FORMIGGINI, M.A., ed.] Miscelanea poetica: contenente l'Aminta
di Torquato Tasso, l'Euridice di Ottavio Rinuccini, poesie
diverse dell'abate Pietro Metastasio, sonetti e madrigali
del cavalier Guarini, con varia lezione. Leeds, 1796.

1796

ITALIAN tracts; or, a collection of selected pieces. London, 1796.

"Being no. 1 and 2 (all that was published) of a periodical
entitled Italian magazine". (BMC).

1796

METASTASIO, Pietro. [Correspondence.]

Tr. BURNEY, Charles. In Memoirs of the life and writings of
the Abate Metastasio, in which are incorporated translations
of his principal letters. By Charles Burney ... 3 vols.
London, 1796.

1796

MILTON, John. [Paradise lost.]

Tr. MARIOTTINI, Felice. Il Paradiso perduto di Giovanni Milton, tradotto in verso italiano da Felice Mariottini ...
2 vols. (in 1). Londra, 1796.

1796

NARDINI, Leonardo and BUONAIUTI, Serafino, eds. Saggi di prose e poesie de' più celebri scrittori d'ogni secolo ...
6 vols. Londra, 1796-98.

13th-18th century anthology, each volume covering one century.

1796

PETRARCA, Francesco. Il Petrarca. Con narrazione del suo coronamento di Sennuccio del Bene Fiorentino, vita del poeta ed annotazioni. 2 pts. Londra, 1796.

1796

[POGGIALI, Gaetano Domenico, ed.] Novelle di autori senesi.
2 vols. Londra [Livorno], 1796-98.

Dedication signed G.P. [i.e. G.D. Poggiali].

1796

TASSO, Torquato. l'Aminta, favola boschereccia di Torquato Tasso. L'Alceo, favola pescatoria di Antonio Ongaro. Tratte da' migliori esemplari, e diligentemente corrette da Enrico Mario Tourner. Edinburgo, 1796.

1796

TASSO, Torquato. La Gerusalemme liberata. 2 pts. Londra, 1796.

Edited by Leonardo Nardini and Gaetano Polidori.

1796

TASSO, Torquato. [Gerusalemme liberata, XII, pt.]
Tr. BOOTHBY, Sir Brooke. In Sorrows, sacred to the memory
of Penelope. London, 1796. Pp. [73]-89.

"The death of Clorinda. Translated from Book XII of
Tasso's Jerusalem delivered".

1797

CALSABIGI, Ranieri de'.
Tr. PENN, John. A translation of [his] letter to Count
Alfieri on tragedy. With notes by J. Penn. London, 1797.

1797

METASTASIO, Pietro.
Tr. OLIVARI, Francesco. Three dramatic pieces of Metastasio:
The dream of Scipio; The birth of Jupiter; and Astrea
appeased. Translated from the original by Francis Olivari,
Professor of Modern Languages. Dublin, 1797.

Reviewed in Monthly Review for December 1798, 457-58.

1798

BOCCACCIO, Giovanni. [Decamerone, x, 10.]
Tr. SOTHEBY, Eliza. Patient Griselda; a tale, from the
Italian of Boccaccio. By Miss Sotheby. Bristol, 1798.

Reviewed in Monthly Review for December 1799, 462-63.

1798

[BONI, Mauro, supposed author.] Memoria che può servire alla
storia politica degli ultimi otto anni della Repubblica di
Venezia. London, 1798.

Imprint "London", printed Venice.

1798

BÜRGER, Gottfried August. [Lenore.]
Tr. TAYLOR, Mrs. "Eleonora. Novella morale scritta sulla
traccia d'un poemetto inglese tradotto dal tedesco.

1798

BÜRGER, Gottfried August [continued].

Trattenimento italico di Mrs. Taylor. 12mo. Clarke, Edwards, &c."

Italian prose translation of W.R. Spencer's English verse translation of 1796, and briefly commended in Monthly Review for September 1798, p. 111, whence the above entry is derived. Not recorded by BMC or NUC.

1798

EXTRACTS from the works of the most celebrated Italian poets.
With translations by admired English authors. London, 1798.

English and Italian. With added titlepage in Italian,
I fiori del Parnasso italiano ...

1798

POLIDORI, Gaetano. Due tragedie. 2 pts. (in 1). Londra, 1798.

Each part has a separate titlepage. Pt. 1. Isabella.
Pt. 2. Germando.

1798

POLIDORI, Gaetano. Saggio di novelle e favole, di G. Polidori ...
2 vols. (in 1). Londra, 1798-1800.

1798

SPALLANZANI, Lazzaro. [Viaggi alle due Sicilie e in alcune parti dell'Apennino ...].

Tr. ? Travels in the Two Sicilies, and some parts of the Apennines. Translated from the original Italian of the Abbé Lazzaro Spallanzani, Professor-Royal of Natural History in the University of Pavia ... 4 vols. London, 1798.

A trial translation of Spallanzani's first chapter had appeared in 1795 in Charles Este's A journey in the year 1793 through Flanders, Brabant and Germany to Switzerland, with the promise that more would be forthcoming if there appeared to be a demand for it. However its style differs considerably from the present anonymous translation.

1798

TANSILLO, Luigi. [La balia.]

Tr. ROSCOE, William. The nurse: a poem. Translated from the Italian of Luigi Tansillo by William Roscoe. Liverpool, 1798.

Reviewed in Monthly Review for April 1799, 412-19.

1798

TASSO, Torquato. [Il padre di famiglia.]

Tr. ? The householder; a conversation, by Torquato Tasso.

In William Tooke, Selections from the most celebrated foreign literary journals and other periodical publications (London, 1798), vol. 2, 438-459.

1798

VERRI, Alessandro. [Le notti romane al sepolcro de' Scipioni.]

Tr. ? The Roman nights, or, dialogues at the tombs of the Scipios. Translated from the Italian ... London, 1798.

1799

ALFIERI, Vittorio. Il misogallo: prose e rime di Vittorio Alfieri da Asti. Londra, 1799.

Imprint "Londra", printed Florence.

1799

SOAVE, Giovanni Francesco. Novelle morali ... Colla spiegazione inglese di vari idiomi e frasi che in esse si incontrano. [By Gaetano Polidori.] London, 1799.

1799

SPALLANZANI, Lazzaro. [Opuscoli di fisica animale e vegetabile.]

Tr. DALYELL, Sir John Graham. Tracts on the nature of animals and vegetables. Edinburgh, 1799.

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Floravanti, F., 1743

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Fortis, A., 1778, 1786

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G., J., 1714 BOCCALINI

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Gay, J., 1773

Gelli, G.B., 1702, 1744
Gemelli Careri, G.F., 1704, 1732
Gennari, G., 1775 GRAY
Giannini, G., 1782 GRAY, 1791 BOCCACCIO
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Gigli, G., 1786 RACCOLTA
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Grazzini, A.F., 1756, 1793
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1734 ROWE, 1736(2), 1762, 1763, 1778, 1782, 1796
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Guattini, M.A., 1704
Guevarre, A., 1726
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1724 METASTASIO, 1724 TASSO, 1726

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Hill, A., 1711 ROSSI

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Honeywood, Sir R., 1705 NANI

Hooke, T., 1738 TASSO

Hoole, J., 1763 TASSO, 1767 METASTASIO, 1783 ARIOSTO,
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Huggins, W., 1755 ARIOSTO, 1755 ZAPPI, 1759 ARIOSTO

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Humphreys, S., 1732 BRACCIOLI

Inglis, A., 1727 BENTIVOGLIO

Isola, A., 1778, 1782 GRAY, 1786 TASSO, 1789 ARIOSTO

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Jeffreys, G., 1731 MAFFEI

Jenkins, T., 1727 SARPI

Jennings, H.C., 1794 DANTE ALIGHIERI

Johnson, J., 1760 ANTONIOTTO

Johnson, S., 1755 WILLIAMS, 1763 TASSO

Jones, William, A.B., 1700 CORNARO

Jones, Sir William, 1772 PETRARCA

Kendall, W., 1791 FILANGIERI, 1792 FILANGIERI

Langhorne, J., 1773 DENINA

La Roche, M., 1715 CERRI

Lawrence, W.R., 1795 DA PONTE

Layng, H., 1744 GELLI, 1748, 1761 TASSO

Lazzarelli, G.F., 1772

La Bègue de Presle, A.G., 1780

Leeke, J., 1700 BAROZZI

Le Mesurier, T., 1795 PETRARCA

Leonardo da Vinci, 1721

Leoni, G., 1715 PALLADIO, 1726 ALBERTI

Leti, G., 1704, 1754

Lettice, J., 1773 ACCADEMIA ERCOLANESE

Loredano, G.F., 1748

Lorenzini, S., 1705

Lorenzo de' Medici, 1721 ROLLI, 1791

Lucretius Carus, T., 1717

Ludger, C., 1788 GOETHE

Macchiavelli, N., 1720, 1721, 1722, 1747, 1760, 1762,
1768, 1772, 1777

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"Mamalucco (Il) nel frullone", 1789

Manni, D.M., 1762 BOCCACCIO

Marchetti, A., 1717 LUCRETIUS

Marini, G.A., 1733

Marini, G.B., 1716 MOLESWORTH, 1789

Mariottini, F., 1792, 1794 MILTON, 1796 MILTON
Mariti, G., 1791
Martelli, L., 1721 ROLLI
Martinelli, V., 1747 MACCHIAVELLI, 1752, 1758, 1762 BOCCACCIO,
1768 BADINI, 1778 DANTE ALIGHIERI
Martyn, T., 1773 ACCADEMIA ERCOLANESE
Mastini, A., 1770
Maty, M., 1769 SPALLANZANI
Mauro, G., 1721 ROLLI
Mazzinghi, G., 1795 DA PONTE
Medini, T., 1787
"Memoirs of Miss D'Arville", 1764
"Memoirs of the Royal House of Savoy", 1707
"Mercurio italico", 1789 SASTRES
Merolla, G., 1704
Metastasio, P., 1724, 1744 ROLLI, 1760, 1767, 1772
BOTTARELLI, 1782, 1787, 1790, 1795 PETRARCA, 1796
FORMIGGINI, 1796, 1797
Milton, J., 1729, 1794, 1796
Modena, L., 1707
Molesworth, M., 1716
Mollo, G., 1788 SOCRATE
Molza, F.M., 1721 ROLLI
Montucci, A., 1796 BOOK
Morehead, W., 1713 BRUNO
Mori, A.P. de', 1794
Murdoch, J., 1771 DENINA
Murphy, A., 1760 METASTASIO
Murray, R., 1748 LOREDANO
Mussolini, C., 1794(2)

N., N., 1704 BOCCALINI

Nani, G.B.F.G., 1705

Nardini, L., 1796 TASSO, 1796

Nevile, H., 1720 MACCHIAVELLI

Newton, J., 1795 POGGIALI

Nott, J., 1777 PETRARCA

"Novelle otto ...", 1790

Nugent, T., 1771 CELLINI

Ockley, S., 1707 MODENA

Ogilvie, J., 1729 GIANNONE

Ogle, G., 1739

Olivari, F., 1797 METASTASIO

Ongaro, A., 1737, 1796 TASSO

Orlandi, P.A., 1730

Ozell, J., 1710 TASSONI

P., G., 1728 BONARELLI DELLA ROVERE

Pagliarini, F.N.B., 1756 GRAZZINI

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Palomba, G., 1794

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Papacino D'Antoni, A.V., 1789

Parabosco, G., 1795

Parini, G., 1780

Parr, W., 1795 GIRALDI CINTIO

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"Passatempo italico", 1795

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Petrarca, F., 1716 MOLESWORTH, 1739 OGLE, 1772, 1777, 1784(2),
1793, 1795, 1796

Petrucchi, P.M., 1704, 1734 ROWE

Piccolomini, A., 1750

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Pietro Leopoldo, granduca di Toscana, 1789

Pignotti, L., 1782

Pinamonti, G.P., 1715(2)

Pindemonte, I., 1790

Pitt, Lady H., 1755 ZAPPI

Pitt, W., Earl of Chatham, 1767 ALGAROTTI

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Polidori, G., 1790, 1796 TASSO, 1798(2), 1799 SOAVE

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Preston, W., 1793 PETRARCA

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Ravelli, A., 1789 ALBERGATI CAPACELLI

Redi, F., 1781

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Richards, G., 1708 PALLADIO

Rinuccini, O., 1796 FORMIGGINI

Ripa, C., 1709

Rogers, C., 1782 DANTE ALIGHIERI

Rolli, P.A., 1716 ARIOSTO, 1717, 1717 LUCRETIUS, 1718 GUARINI,
1720, 1721, 1724 STEELE, 1725 BOCCACCIO, 1727, 1729
MILTON, 1734 ROWE, 1737 ARIOSTO(2), 1739 ANACREON, 1739
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Rucellai, G., 1737, 1779

Ryther, A., 1740 UBALDINI

Sacchetti, F., 1795

Salmon, T., 1704 LETI

Salvini, A.M., 1716 MOLESWORTH, 1721 ROLLI

Samber, R., 1724 CASTIGLIONE

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Santa Croce, A., 1704

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Savonarola, G., 1765

Scupoli, L., 1742

Senex, J., 1721 LEONARDO DA VINCI

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Sergardi, L., 1786

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Sherlock, M., 1780

Sivrac, J., 1794 GREGORY, 1795 WALPOLE

Skurray, W., 1750 VENUTI

Soave, G.F., 1795, 1799

Somus, I., 1765

Sotheby, E., 1798 BOCCACCIO

Spallanzani, L., 1769, 1784, 1798, 1799

Steele, R., 1724

Stillington, B., 1767 DAL COVOLO

Stockdale, P., 1770 TASSO

Storace, S., 1771 GOLDONI

T., J., 1742 SCUPOLI

Tansillo, L., 1782, 1798

Tartini, G., 1771

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1726(3), 1731, 1734 ROWE, 1737, 1738(2), 1748 LAYNG,
1750, 1753, 1761, 1763(2), 1770, 1774(2), 1780(2),
1786, 1792, 1796 FORMIGGINI, 1796(3), 1798

Tassoni, A., 1710, 1720, 1737, 1779

Taylor, Mrs., 1798 BÜRGER

Tempest, P., 1709 RIPA

Tenducci, G.F., 1784 CALSABIGI

Thomson, H.T., 1789 PAPACINI D'ANTONI

Tolomei, C., 1739

Toms, E., 1766 GOLDONI

Tooke, W., 1798 TASSO

Torelli, G., 1776 GRAY, 1782 GRAY

Tosetti, U., 1760

Tosi, P.F., 1742

Tourner, E.M., 1795 SOAVE, 1796 TASSO

Trissino, G.G., 1779

Tytler, A.F., 1784 PETRARCA

Ubalдини, P., 1740

Valetti, L., 1796 BOOK

Vanneschi, F., 1748

Varchi, B., 1721 ROLLI

Vasari, G., 1719

Venuti, N.M., 1750

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Verri, A., 1798

Viani, G., 1788 SOCRATE

Virgilius Maro, P., 1742

Vitellini, D.A., 1775

Volta, A., 1782

Walpole, H., 1795

Ware, I., 1738 PALLADIO

Weston, T., 1730 GALILEI

Whateley, S., 1722 SARPI

Williams, Z., 1755

Zappi, G.B.F., 1755

ANALYTIC TABLE TO APPENDIX C

This table gives a breakdown by subject and decade of the works listed in Appendix C with the omission of the selected opera libretti. No account is taken here of new editions or reprints (noted as "Also ..." beneath entries in Appendix C).

	1700-09	1710-19	1720-29	1730-39	1740-49	1750-59	1760-69	1770-79	1780-89	1790-99
Literature, original	-	3	12	11	2	12	14	22	35	38
Literature, translations	10	4	11	11	5	7	8	11	11	18
History, original	-	-	1	1	-	1	2	-	1	3
History, translations	8	-	4	5	3	7	4	2	-	2
Geography and travel, original	-	-	-	-	-	-	-	-	-	-
Geography and travel, translations	5	1	-	1	2	-	-	1	2	2
Philosophy and religion, original	-	-	-	-	1	-	-	-	-	-
Philosophy and religion translations	3	4	-	1	1	-	-	-	-	-
Art, architecture and music, original	-	2	2	1	-	-	-	1	-	-
Art, architecture and music, translations	3	2	2	2	1	-	3	2	1	2
Science and medicine, original	-	-	-	-	-	-	1	-	1	-
Science and medicine, translations	2	-	-	2	2	2	5	3	3	1
Social sciences, original	-	-	-	-	-	-	-	-	-	-
Social sciences, translations	-	-	1	-	-	1	2	1	1	2
Translations into Italian (all subjects)	-	1	2	3	1	1	-	3	6	6
Totals	31	17	35	38	18	31	39	46	61	74

APPENDIX D

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